

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 6, 1919

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THE NATIONAL THEATRICAL WEEKLY

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A. L. ERLANGER TO BUILD 12 THEATRES

THREE TO BE IN NEW YORK

A. L. Erlanger early this week admitted that he is planning to build twelve new theatres throughout the United States. To that end he has completed arrangements with Marshall and Fox, architects of Chicago, who not only have been retained to draw the plans for each house, but will also supervise the construction work.

The theatres will be erected on a uniform basis, each house having the same style of architecture, the same color scheme and the same sort of decorations and furnishings. Each row of chairs will be far enough apart for people to pass in and out without disturbing others.

The twelve theatres are divided among five different cities throughout the country, as follows: Three in New York, three in Chicago, three in Philadelphia, two in Boston and one in Detroit. Whether the new theatres in the various cities are all to be on the sites of old ones, or whether new sites have been acquired and just where these sites are located, Mr. Erlanger refused to state. However, he did state that the first new theatre to be erected would be on the site now occupied by the Forrest Theatre in Philadelphia, which will be demolished within a year to make room for the new house planned. Nor would Mr. Erlanger state the amount of capital that his future theatrical plan will entail; the policy of the new theatres will pursue, or whether any individual, group or corporation is behind him in his plan to build a number of theatres throughout the country.

Interest attaches to Mr. Erlanger's plan at this time by reason of the fact this is the first definite sort of announcement he has made with regard to his future theatrical activities since it became known that he is no longer engaging in joint theatrical enterprises with his erstwhile partner, Marc Klaw.

LOEW IN OIL DEAL

FOUR WOMEN, Tex., Aug. 2.—John W. Comdine, the theatrical manager, has formed a new oil combine here in which, it is rumored, Marcus Loew, the vaudeville magnate, is largely interested. Comdine is on his way to New York after purchasing 3,500 acres of the Ranger field. Others associated with Comdine are J. H. Martin, of San Francisco, Phil Olin, George Wingfield, Sutor Brothers and several other well known financial men.

ACKERMAN TO PUT ON REVUE

SAN FRANCISCO, Cal., Aug. 2.—Irving Ackerman, of Ackerman and Harris, is to be shown after a four week stay in New York, where he contracted for a big revue to appear at the Casino in September.

SAYS ACTORS BEAT HIM

ATLANTIC CITY, Aug. 4.—John Woodruff and James Buckovic, actor and a nurse, Loris Gilbert, were arraigned before Magistrate Southem here last week charged with assaulting Louis Middleton, a tailor. The latter alleged that he had been told by Loris Gilbert to come to her house if he wanted to see her. He declared that when he came to her apartment she struck him and then called the actors to assist her in doing his bodily damage.

In defense, it was alleged that Middleton, upon not receiving the payment of the \$30, seized the nurse and attempted to choke her. She declared that the actors, who were lawyers, replied to her calls for assistance and administered the beating to Middleton.

RAISE 'FOLLIES' ADMISSION

Flo Ziegfeld has raised the price of admission to the lower floor of the 'Follies' at the New American Theatre. On Monday of this week all orchestra seats were set at \$3.50. Previous to this week only seats in the first ten rows were priced at \$3.50, the remaining eight rows on the lower floor being set at \$3 each.

The uniform \$3.50 seats which Ziegfeld is now charging for orchestra seats is the highest price now being asked for seats to the end of the Chicago season in this country. The price is exclusive of the war tax, which adds thirty-five cents to the cost.

DEMSEY SIGNS FOR \$15,000

CHICAGO, Ill., Aug. 4.—Jack Dempsey, the world's champion boxer, signed a contract at the Morrison Hotel, this city, last Wednesday, with Linnick and Jacoby, for fifteen weeks' consecutive work at a vaudeville show at \$15,000 per week. He is to get the money in advance, each week.

Demsey demanded the deposit of a \$250,000 bond in the Greenbaum Bank to bind the contract, which is to be in force Aug. 13. The deal was put over by Jones, Linnick and Schaffer.

'THE ACQUAINT' GOING WEST

'The Acquaint', the Cohan and Harris melodrama which opened at Atlantic City recently, will not come to New York early this season, as was originally intended. The show, after a few weeks on the road, will be sent to Chicago, where it will be opened for an indefinite run. At the company's request, Chicago, where the place will be brought to New York. Lillian Tucker has left the cast and has been replaced by Ann Mason.

DEAD ACTOR COMES TO LIFE

SAN FRANCISCO, Aug. 2.—Carlton Chase, who has been dead in India and has just returned to this city, surprised his many friends, who had thought him dead. A report that he had reached America, and his death was reported in the news.

ARRESTED FOR BURGLARY

SAN FRANCISCO, Cal., Aug. 2.—Fred Adams, appearing in 'An American Actor', the best arrested actor in the city of O. B. Kingston. He is charged with having entered the latter's room and stealing several articles of clothing from his trunk. He is also under arrest for raising a thirty dollar check to eighty dollars.

MANAGERS AND ACTORS HOLD DISCUSSION AT SECRET MEETING

Representatives of A. E. A. Are Told That Managers Will Not
Do Business with Wilson or Mountford and That
Otherwise They Will Fight the Thing Out

A secret meeting was held in the office of Sam H. Harris on Monday afternoon between representatives of the producing managers' association and a selected group of members of the Actors' Equity Association to take up the matter of adjusting the existing differences between the two organizations. This is the first of a series of meetings which are to be held.

Sam Harris, William A. Brady, Arthur Hopkins, and Fred H. Goldstein, who represented the managers' association, and on behalf of the actors' organization, Don-Drinan, Byron MacLean, vice-president of the A. E. A.; Frank Gillmore, Grant Stewart, Brandon Tynan, Charles Coburn, De Wolf Hopper and Edward Kyle were present. The latter was there upon the invitation of the managers.

The meeting said to have been an informal one, and the managers discussed the situation fully with their visitors. They informed them that they were willing to do business with the Actors' Equity, but under no circumstances would they do business with Francis Wilson, president of the A. E. A., or with the association as long as Harry Mountford was in any way associated with it. They informed the actors that the organization must disassociate itself from the A. E. A. Not that they objected to labor in any way, as they had gotten along with labor organizations, having no trouble whatever with them in their theaters, but if they were to do business with them the A. E. A. might invoke the "closed shop" rule, and in this way keep them out of the theatrical field, a good deal of talent which would otherwise find its way into the profession.

They informed the actors that they did not approve of the tactics employed in calling a "closed shop" meeting as were held at the Morrison Hotel, on Sunday night, and in the Hotel Astor last week.

The managers then said that if the A. E. A. would come to the terms they requested, they would gladly discuss the situation with them and make a five-year contract with the organization which would be iron-clad and that if any member of the association broke it would forfeit a bond of \$10,000. The actors were also told that the managers would pay them pro-rata per performance based on their present earning capacity. Should an actor get \$100 a week at present for eight performances they would pay \$125.00 a performance, and in case he played a Sunday or holiday matinee he would get paid in advance.

It was also suggested to the actors that they should not call a meeting and by-law provided that at any time twenty members in good standing could request a special general meeting for the purpose of transacting any business. The actors were told that this matter was of considerable importance and that it would warrant the calling of a meeting of the actors which would draw to the attention of the members the situation as it existed with respect to the man-

agers' attitude, and if the majority of the members were then willing to have managers treat with the organization, minus Wilson, and renounce their affiliation with the A. E. A. they would be glad to immediately confer and draw up a new contract.

The visitors said that they would take the managers' view upon advancement and confer with them again later.

But, even though the managers were conferring with the few selected and representative members of the A. E. A., in an informal way it was feared that activities were being directed toward the establishment of a new organization in opposition to the A. E. A., and that during the past few days more than 500 applicants had applied for membership in the Actors' Co-Operative Association, which was to be the template as the new rival organization. It was also reported that George M. Cohan had obtained a three-year lease on a door in the premises at 100 West Forty-third street, where the new club rooms of the original A. E. A. were located.

Sam Harris, when asked, stated that he knew nothing of the lease of the premises for a club room, but was later seen hovering about the premises with Morris Goe, making inquiries about the building and the work being done there.

Another step the managers made on Monday was to appoint William A. Orvitt, manager of the Century Theatre, as a position similar to the one Pat Casey holds with the Vaudeville Managers' Protective Association. Orvitt will assume this position in addition to his century job and receive a salary of \$10,000 a week for the extra work.

It is likely that Orvitt will have a hand in the formulation of the plans for the new actors' organization. It is planned that the new organization will be a fraternity for actors only. No player save one who has actually been engaged on the stage will be accepted. The same rule will be applied also to actresses who desire admission.

One of those who is in back of the new organization said that either Henry Miller or John Drew would be placed as temporary chairman of the society until regular elections could be held. It is figured that the names of these two representatives of actors would carry much prestige among the rank and file of the actors.

Miller recently resigned from the Actors' Equity Association, and it is said that Drew did likewise. However, members of the society will be asked to sign Equity tender their resignation without delay the majority of the leading actors who have been asked to do so are now prepared to institute proceedings which

(Continued on pages 8 and 24.)

With Amsterdam and Central Opera Houses in Manhattan, Others, to the Number of 100, Will Be Established in Other Cities—War Camp Service Backing Idea at Present

Another opportunity that will be a feature of the plan of operation of the theatre clubs with respect to the style of their production is the presentation of dramatic offerings written by authors whose work has not been given a hearing or showing by producing managers. All such plays will be produced at no cost submitted to McGuffey and, if it warrants presentation, he will organize a company of professional and amateur actors to produce them. It is expected that, in this way, a great many unknown authors will be given an opportunity to have their plays and productions brought before the attention of large groups of people. A number of the producers of New York have signified their willingness to co-operate with McGuffey in this respect.

For this purpose, there are, at present, relatively few theatres in New York open over night, more than 600 estimates

"The Home Sector" is the name of a new weekly magazine that will be launched early in September. It will cater editorially to "the new civilian," that is, to ex-soldiers, sailors and marines. The magazine, which will be published by the Ridgway Company, is to be edited by Harold W. Ross, who was editor of "The Stars and Stripes," the newspaper of the A. E. F. His staff will consist of those who were associated with the magazine and will include Alexander Woolcott, the theatrical critic, Wally the cartoonist; J. T. Winterich, Steward Emery, and others.

MAY YOHE ENTERING FILMS
LOS ANGELES, Cal., Aug. 4.—May Yohe, the former Lady Francis Hope, now the wife of Captain Andy Smuts, formerly of South Africa, has signed with one of the large local picture concerns to star in a big motion picture production.

Felix W. Bernhardt, of the vanderbilt team of Bernhardt and Duffy, was sued last week for divorce on the grounds of desertion by Geraldine C. Bernhardt. The action was begun in Ohio and Bernhardt is putting in an answer through Harry Saks Hochheimer.

WILL KING OPENS NEW REVIEW
SAN FRANCISCO, Aug. 1.—Will King opened in his new review, "Sweet Patootie" here last Sunday at the Casino, with the following cast: Will King, Lew Donbar, Reece Gardner, Arthur Van Slyke, Jack Wise, Harry Davis, Claire Starr, Vera Ransdale, Honora Hamilton and Addie Beer.

The vaudeville portion of the show consists of Toy Ling Foo, Monsieur Bolla and Company, Jones and Johnson, Three Spaniels, Goldinis, Marshall and Engel and Talbert and Fisher.

MARGOLIES TO BUILD FIVE NEW THEATRES IN MANHATTAN

Shuberts Have First Call on All, Arthur Hammerstein and Oliver Morosco Being Reported as Two Aides Who Want Houses

Edward Margolies, who has built more than \$10,000,000 worth of theatres for the Shuberts during the last six years, will begin operations within the next three months on five new theatres in Manhattan, each of which the Shuberts will have the first chance of leasing, that being the arrangement under which Margolies works with the Shuberts. He chooses the sites, acquires the property in his name, builds the theatre, and then turns it over to them if they see fit to lease it or else leaves it to somebody else if the Shuberts don't deem the house useful for their purposes.

At the southeast corner of St. Nicholas Avenue and 170th Street, Margolies will build a 1,500-seat theatre, which the Shuberts have already agreed to take over, adding it to their Subway Circuit. The site has a frontage of 125 feet on St. Nicholas Avenue and is 100 feet deep.

From the Kansas State Mortgage Record, the property, at 211-217 West Forty-ninth Street, adjoining the property owned by the Brill Brothers' store, which he took under a twenty-one year lease, with four renewal periods after the expiration of the initial term. This site, which is now occupied by rooming houses of the red and brownstone type, is 125 by 100. The matter of this lease is now in the Supreme Court, where an application has been made on behalf of some of the tenants, asking the court to permit them to purchase the premises, inasmuch as the lease has expired. This is purely a perfunctory matter under the law, the permission being

granted by the court unless it clearly appears that those acting for the minors are doing something foolhardy or unreasonable. And just as soon as the Supreme Court gives its approval to the deal, Margolies will begin building operations.

Two weeks ago, Margolies acquired the Astor Estate, property at 227 to 239 West Forty-fifth Street, adjoining the Morocco Theatre, and the abutting property on West Forty-sixth Street. Title to this property will be taken by Margolies on the 18th of this month, and within sixty days after he takes title he will begin demolishing the houses there to build on for three theatres which he will build on the adjoining sites. On the Forty-fifth Street site he will build a 1,700-seat house; on the Forty-sixth Street site he will build two theatres to contain 1,600 seats and the other 1,000 seats.

At least two of these three theatre companies will probably be sub-leased by the Shuberts, Oliver Morosco and Arthur Hammerstein being mentioned as the sub-lessees. These two producers are now booking through the Shuberts and one of the conditions of sub-leasing a theatre from the Shuberts is that the sub-lessee must book through the Shuberts, and should he have no show to book, the Shuberts themselves are to have first choice on the house with one of their own productions, of which they are planning a great number.

"SUNRISE" GOES OVER

ASBURY PARK, N. J., Aug. 2.—Smith and Golden have a real hit in "Sunrise," a new "home life" play by Pearl Franklin and Ella Peattie. The play is built around the life of some southern mountain folks, and tells of their loves, hates, feuds and religious beliefs. A "shouting preacher" is one of the principal characters and a fiery mountain maid is heroine of the piece.

Smith and Golden tried this play out last year, but found it unsatisfactory. So they had it revised, restaged and recast, and the result is a hit. The play is headed for Broadway.

The cast includes Alphonse Ethier, Benjamin Kauer, Wilson Day, Charles Althoff, Charles McDonald, Lella Bennett, Sylvia Field, Mariou Kerby, Wm. H. Pos, Guy Nichols, John Talbert, Blanche Talbert, Chester Morris, Horace James, Eva Dennison, Marie L. Day.

FRAZEE SUED FOR PRINTING

Two judgments, one for \$462.65 and the other for \$355.70, were recovered last week against H. H. Frazer in the Third District Municipal Court. The actions were brought by Leonora Malbin, as assignee of the Tooker Printing Company. Through her attorney, Herman Kahn, she claimed that Frazer failed to pay for printing matter he ordered during 1915 and 1916 for "A Full House" and "A Pair of Queens," which he produced during the years mentioned.

BUSINESS ON COAST GOOD

SAN FRANCISCO, Cal., Aug. 4.—The two big houses here have both been doing such a record breaking business with their present attractions that, in each case, the run has been extended. At the Columbia Theatre "Moliere," with Henry Miller and Blanche Boler as co-stars, has been retained for three weeks more and possibly a fourth, while "Tea for Three," at the Curran Theatre, will play two weeks more than was originally contemplated.

ACTORS "PINCHED" IN CRAP GAME

"Come on, you Lonely Romeo. Come on! Keep stepping! What's the matter, ain't you ever comin'!"

Then, slam bang! and five husky cops smashed in the doors at 163 West Fifty-sixth street to see who "Lonely Romeo"

He was just a pair of purple colored dice which had not responded, for the police picked up a nice wad of money, as well as about forty prisoners, among whom were included a good many actors.

According to the police, they had been listening at door cracks to the pleas of the players in a crap game.

[illegible]

The prisoners were all taken to the West Forty-seventh Street Police Station, where they were booked early Sunday morning. They were compelled to remain in the clutches of the police until court time in the morning, when they were arraigned before Magistrate Tobias, in the West 54th Street Police Court, and dis-

BRUNTON SUES ZIEGFELD

Flo Ziegfeld is being sued by John Brunton, manufacturer of stage properties. The suit is now pending in the Third District Court. Brunton is claiming that Ziegfeld is owing him \$154,411 for "Pigeon Post," the play which Ziegfeld produced last season. Ziegfeld, through his attorneys, Dittman, Hoover and Pichel, has filed a counter-claim against Brunton in which he sets forth the following facts: In the year 1918, he stored \$125,000 worth of costumes, scenery and other property in the building at 110 West First-street. When the property was taken out of the building, he found it missing, he alleges, among it being two miniature trains, a set of stage furniture, a set of puppets, and a set of Billie Burke, and a number of costumes.

Ziegfeld, therefore, asks the court to decree that he is entitled to his counterclaim against Brunton and for a judgment of \$1,000, which amount is the limit that may be allowed as a judgment in the Municipal Court. For the balance, Ziegfeld would have to sue in the Supreme Court.

SHUBERTS HAVE "THE TRICKSTERS"

The Shuberts, through Sanger and Jordan, last week acquired the producing rights to a new play written by Frederic Arnold Kummer called "The Trickster," a modern drama in three acts. They plan to produce the play some time in October. Kummer, who lives in Baltimore, Md., spent several days here last week.

**LOUISE LEIGH**

With George White's "Scandals of 1919"

"ONE-A-MINUTE" LOOKS FAIR

WASHINGTON, July 30.—Fred Jackson, author of "The Naughty Wife," "The Velvet Lady," and "La, La, Lucille," launched his newest play, "One-A-Minute," here this week at the Shubert Garrick. He presented his play through the Garrick Players' stock company. George P. Marshall and L. M. Bell, backing the Garrick enterprise, are said to be interested.

Jackson, has, apparently, stretched the limits of even so liberal a medium as farce in drawing several of the characters in his new play, which sets forth the story of a youngster—who, failing in law, saved the drug-store business of a girl playmate by inventing a patent medicine—which met with instantaneous success and enabled him and the girl to successfully buck the drug-store trust that was trying to run them out of business.

The effect of the remedy, "Knight's 99," is magical. It cures all they try it on. Some splendid comedy opportunities are thus created and were this the sole test of the vehicle, it might be said to be a hit. The first act, however, is interminably long and will have to have nearly forty-five minutes cut from it. The second act is smashing in its motivation and climax. The romantic possibilities, only latent in their present form, will have to be developed.

Lyne Overmann, scheduled for a role in a forthcoming musical show and one of the luminaries of the present Garrick stock company, had the leading role, with Ellen Wilson in the chief feminine part. Mrs. Jacques Martin scored in an extremely overdrawn character and a number of lesser players appear to great advantage.

By the end of the present week, it is believed Jackson will be able to definitely ascertain just whether or not he has a success. The reception accorded the piece was excellent considering the heat.

ARRESTED AS SHOPLIFTER

SAN FRANCISCO, Cal., Aug. 2.—Mrs. Ella Greene, who claims to be a Hungarian actress, has been arrested by operatives of one of the big Broadway stores here, for shoplifting. She had \$9 worth of goods concealed about her person.

STAGE HANDS FORM SOCIAL CLUB FOR MEN ON ROAD

Establish Quarters on Eighth Avenue for the Theatrical Road Men's Association—Organization Already Has 200 Members and Expects 1,000 Within Year—Dues \$10 Per Year

After seven unsuccessful attempts to organize attending actors a period of fifteen years, members of the I. A. T. S. E. and M. P. O. of the United States and Canada, who organized a social club which was legally incorporated last week and is now occupying quarters in the building at 870 Eighth avenue, it is called the Theatrical Road Men's Association. The members of the so-called Stage Hands Union, eligible as members in the new organization, are only such as are in good standing in the union. The new organization is designed to serve merely as a sort of social adjunct of the union.

The new club has a membership totaling 200, each of whom pays \$10 a year dues. With approximately \$350 in the treasury, \$10 from each of the thirty-eight original members, the organization last May engaged and furnished the quarters which they are at present occupying.

The following members have been elected to serve as officers for one year from last July 2: Barney Brill, president; Dan Carey, vice-president; Abe Cowan, secretary and treasurer. The trustees are Con

Hilbert, Fred Thomas and Ford Record. The house committee consists of the following: Joe Leder, Dan Carey, Abe Cowan and J. E. Ferguson. The secretaries are Arthur Dignam and Frank Cross.

Abe Cowan, one of the club's organizers, an electrician employed by "Oh, What a Girl" show, at the Shubert Theatre, stated last week that he expects to see the club's membership increase to at least 1,000 within a year. He explained that there are about 3,000 men throughout the country, and Canada who are members of the Stage Hands Union and, of this number, he expects at least a third to join the new social organization.

It was further explained that the advertisement road men will derive from the Theatrical Road Men's Association are: They will have permanent gathering places here, definite place at which mail may be received, and, should the members be unemployed, they will be in the union, as the result of sickness or lack of employment, this new organization will advance money to them for that purpose.

MAC GREGOR SIGNS UP NEWMAN

Alfred Newman, the 18-year-old pianist, composer and musical director, was last week placed under a two-year contract by Victor Herbert, director of the musical adaptation of "The Road to Yesterday," which will be called "The Dream Girl" when it is presented here by MacGregor in association with A. L. E.

Newman, until three weeks ago, was musical director of the "Smashers" show, running at present in Chicago. Before joining that show he wielded the baton with May Irvin's "Water's Play." Before that he played the piano in vaudeville, appearing with several headline acts, including Grace La Rue, Lola Josephine, Tyler Brooks and Joan Sawyer.

Newman is considered the youngest musical director in America, his playing has been praised by many of the best musical critics in America.

CANT STOP 'CIVILIAN CLOTHES'

Los Angeles, Aug. 6.—"Civilian Clothes," the Olvera, Mexico play, which opened here five weeks ago, and which Morocco is rehearsing for a Broadway presentation in New York, and originally put on for a run of one week only has been doing such good business that it has been ordered to week to week. The play is playing to capacity houses constantly.

Clyde Fillmore plays the leading role, which took with it a great deal of stunts. He fell to New York to originate the character there. The leading lady is Mrs. Rodney, who is a native of New York. Her husband includes Harlan Telford, Alfred Whitman, Roscoe Karna, Lillian Elliott, Doris May and Joseph Harris, and Charles Bennett, James Corrigan, and Harry Dismant.

DROP SUNDAY PERFORMANCES

SAN FRANCISCO, Aug. 6.—Henry Miller and Blanche Baret, playing an engagement in New York, and Columbia are not giving any Sunday performances, a custom which is common on the coast and followed by practically every manager.

JOLSON WANTED AN INTEREST

Al Jolson attended the premiere of "The Golden Age" in Atlantic City last week, and so interested in it that he offered George C. Tyler \$25,000 in cash for a one-third interest.

MULLER ENTERTAINS SCRIBES

The "Forty Thieves," as Ben Atwell described them, or otherwise, the theatrical newspapermen and press agents of the Broadway Theatre, were entertained at an informal dinner given by the J. P. Muller organization at Murray's last Wednesday. The reason for the affair is perhaps best expressed by Muller himself.

"I do not know of any particular reason why I invited you boys, outside of the fact that you are the boys of the theatre," he said. "I have furnished my office, and thought it would be 'wetter.' It was a very pleasant occasion, and a more representative group of members of 'our set' have never brought together for any such occasion. Frank Hughes was on hand to welcome all as they arrived, and many members of the agency assisted him and J. P. entertained until dinner was served.

After the boys had broad bread, Arthur Ryan, acting as 'postmaster' called for a few words from Ben Atwell, Wells and Cook, and then to the 'ench.' Earl and the 'Boss.' The speeches were all of the short variety and seemed to have been approved by the 'ench.'

However, the boys were interested in entertainment, and they called upon Muller, who had brought the 'ench.' Gray, of the "Scandals of 1919" was called upon to open the show. She was somewhat surprised by her introduction, but overcame this quickly and "shimmied" her way into favor quickly. The next speaker was the organization, a number of "blue" selections typically from the San Francisco cabarets and put over with a "house" that impressed all.

Marcello Johnson, a concert singer who appeared through the courtesy of Ben Atwell, scored the success of the evening with her rendition of "The Blue Bird."

Frank James, of "Peek-a-Boo" had the very rare honor of her predecessors on the program. He was his "Big Boy" Palmer, who needed a little coaxing on the part of Carroll Pearce and George La Rue, and gave a very good crowd her conception of the "ahimsa." The boys seemed to like it, for they insisted on a second performance.

Through the courtesy of the B. F. Keith office, Al Shayan, Henry Lewis, Ryan and Leahy and Lew Lockett added to the entertainment.

The menu gave prominent display to a sketch by Harry Hensfield, featuring his pen-chill Abe Kabbille. Below the drawing was this note:

"J. P. Muller and Company present for the first time in any restaurant, an annihilative, gastronomical concoction, 'The Blue Bird,' a fine line of culinary criminology for the inner man, in ten courses, with a typical Murrayese touch."

"Lighting effects by Edison and Company." Knives, forks and spoons from Germany. The waiter will not be responsible for the loss of hat checks or advertising space, and anyone exposing themselves to such should have their possessions removed.

Each one of the "blue" items, which was described as a "plate matter" carried with it a catch-line taken from advertising copy.

As the boys were departing each was the recipient of a novel and useful souvenir, presented to them by Frank Hughes.

GET ROUTE ON SUN CIRCUIT

Soly's Show's "Tip Top Girls," who closed at the Brooklyn Theatre recently, have been routed over the Sun Circuit, opening early in September. The company has been elaborately staged, carrying special settings and wardrobe. Edward Orton and Bert Samuels are the featured performers.

OLIE MAESTRO TO BE STARRED

Olie Maestro, Harry Mack and Mack, will be starred by Mack Spiegel in a new musical play, "My Say So," next week at the Brooklyn Theatre, and will play K. and E. houses. George "Alabama" Florida will direct the tour of the company of thirty-five people.

"GREENWICH FOLLIES" MOVING

The Shuberts have gathered the "Greenwich Village Follies" into their fold and, as a result, the show will move from the Greenwich Village Theatre. The Saturday night of this week, to open next Monday at the Nora Bayes Theatre, stop the 44th Street.

The show's change of location at this time is due to the necessity for receipts in the larger house uptown, for not only has the "Greenwich Village Follies" been moved to the larger house, but the Shuberts in Sheridan Square, at \$3.00 top, but the standees at each performance have averaged 1,000. The show has been a success for the priviledge. And on Monday night of this week, they totaled 180. The average weekly receipts for the Greenwich Village show opened there July 15 have been upward of \$10,000, an almost unprecedented figure for a 274-seat house.

At the Nora Bayes Theatre, which the "Follies" management has leased from the Shuberts for a minimum period of ten weeks, with a like period renewal privilege, the seating capacity is 871. There is also room in the rear section, which is for approximately 300 standees, and, if the show plays to capacity at this house, the management expects to make a profit of \$10,000 for the priviledge. And on Monday night of this week, they totaled 180. The average weekly receipts for the Greenwich Village show opened there July 15 have been upward of \$10,000, an almost unprecedented figure for a 274-seat house.

Unless the owners of the "Greenwich Village Follies" produce another musical show at the Greenwich Village Theatre, the house will probably remain dark until next October, ten weeks, the Murray and Shuberts have agreed to lease the house for a weekly rental of \$500 for the closed period between now and October. For the first time in the history of the theatre, a five-year lease, the period of occupancy ending between June and October of each year, the lease for the Greenwich Village is being guaranteed by the Pacific National Bank.

Plans are now being perfected for a new musical play which John Murray Anderson will produce and for which A. B. Harris will compose the score, and, if the play is finished within the next week or two, it will probably be placed in the hands of the Greenleaf Theatre, where it will be put on, if only for a week, before the terms of this rental agreement expire.

The majority interest in the show is now owned by Charley Levy and Al Jones, who are acting for Joe Leback. And it is expected that the show will be acting for the Shuberts.

LIGHTS CRUISE NETS \$7,500

The Lights Cruise, which came to its final landing at Red Bank on Monday night, has netted the club about \$8,500, making \$1,000 for expenses.

The cruise was put under way at Plainfield, N. J., on Sunday, July 28, and made each day at various ports, with the exception of Sunday. It was originally planned to make a stop at the Theatre, Astor Theatre, New York City, that night, but this was deferred until a date later in the week. The cruise will also, at that time, appear at Long Beach and play a return engagement at Camp Mills.

The Lights Cruise has a different group of actors appearing at each performance. This was on account of the fact that the members were either being employed in local theatre or occupied in rehearsals of shows. However, at each place visited there were fifteen acts appeared. Last Saturday night, at Fort Rockaway, where the "Cruise" closed, it netted \$11,400, was a show of twenty acts.

E. F. Albee presented the club with his annual donation of \$10,000.

NAN HALPERIN IS SET

Nan Halperin, who is scheduled by the Shuberts, will be presented in "Girls," the musical version of the Clyde Fitch comedy, which opens this October.

(Continued from page 3.)

"However, since pressure appears to be necessary, we believe that union with the American Federation of Labor is a proper and dignified way of procuring authority for your plea for equity and fair dealing, a result which surely will be to the advantage of both actor and manager.

A letter which seemed to have perturbed the managers somewhat was sent by Frank Gillmore to L. Lawrence Weber, secretary of the Managers' Association, on Saturday evening. Points of this letter, especially with respect to the seeking of union aid, were included in the discussion held between the managers and actors on Monday.

We are advised that at a meeting held yesterday of the members of the constituent bodies representing the Associated Actors and Artists of America, the following resolution was adopted:

"BE IT RESOLVED, That the members present pledge themselves to confer upon their respective Councils the right to give authority to the International

Board of Associated Actors and Artists of America to formulate such plans and make such agreements with other organized labor bodies in the amusement world as will lead to co-operative action among all such bodies."

Your Association well knows of the desire of this Council to deal directly with you. This desire still exists. We are willing today to confer with you to try to adjust the situation. The continuance of your refusal to do this will, as you must see, require us to make associations and alliances which may prevent us in the future from acting with entire independence. If, in the future, you cannot deal with us alone the situation will be of your own making. An answer by Tuesday night is requested.

Sincerely believing that there is nothing in the present situation which cannot be adjusted if ordinary equities are observed we are

(Signed) FRANK GILLMORE.

Executive Secretary.
The meeting of the Equity which was

This meeting of the Equity, which was held in the Hotel Astor Grand Ball Room on Friday afternoon, was reminiscent of the White Rat meetings in which Mountford and Fitzpatrick were the featured speakers. There were about 1,500 persons present and the meeting was primarily called for the purpose of having two resolutions which had been prepared adopted so as to give the officers free rein in handling the situation for the Actors, and in invoking any necessary outside aid they deemed fit.

Those who desired admittance to the meeting were compelled to show their credentials at the door to a host of guards who carefully scrutinized each piece of pasteboard as it was submitted. If they were in doubt, the bearer of the credential was referred to a young lady seated at a table in the corridor who would verify the card. That Mountford and Fitzpatrick had their following on hand was quite evident for every minute or so some one would step up to the door and say, "I have four or six good White Rats here and they want to get in."

Such were permitted to enter, as were also some who claimed they were White Rats and who flourished National Vaudeville Artists' Cards. It appeared that these people made up one half of the audience.

When Wilson entered he received a ovation of considerable duration, as did Gilmore, Stewart, Fitzpatrick and Mounford, who was the last to make his appearance. It was typical of the old White Rats.

Gillmore opened the meeting by introducing President Wilson, who said that the meeting was called for the purpose of transacting business of the utmost importance to the organization and then he Grant Stewart read a telegram from former

(Continued on page 34.)

TRY TO BREAK MOSS LEASE ON FLATBUSH

HOUSE MAKING GOOD PROFIT

The owners of the Flatbush Theatre, Brooklyn, are endeavoring to cancel the ten year lease which B. S. Moss has on that house. This became known last Wednesday when Myron Balabaner, attorney for Moss, and Linder Burbanck, representing the Borough Operating Corporation which owns the Flatbush Theatre, argued a motion before Justice Callaghan of the Brooklyn Supreme Court to continue the restraining order obtained by the owners against Moss. This prohibits Moss from proceeding with alterations started on the Flatbush Theatre, now closed for the season, but scheduled to re-open again next month. Judge Callaghan took the matter under advisement.

According to the complaint filed by the owners, Moss has no right to make alterations on the theatre costing more than \$1,000 without the consent of the owners. The owners also alleged that Moss is planning at this time is \$25,000. The owners claim Moss is going ahead with the work without their consent. Moss and his son they have failed to give Moss their consent, they claim, is because the theatre is due to Moss. The owners claim Moss as a vanderbilt and motion picture house, and now that he is associated with the theatre, they claim, he is trying to eliminate the vanderbilt from the house's policy. This, they say, will diminish the theatre, and since Moss is now a ten per cent share in the profits, under the lease, they are directly concerned with the matter, which will result in the loss of Moss. In answering affidavits filed by his attorneys, ascribes an entirely different reason to the motive of the owners in seeking to cancel his lease at this time. He claims they are trying to force him to buy the theatre at their own price.

Under the lease entered into between the litigants in September, 1910, Moss took the house over for ten years, to pay the owners a yearly rental of \$12,000, all taxes and insurance, and also all advertising charges were paid, including all advertising to the Moss interests for supervising the theatre, the profits were to be divided on a 50-50 basis. Continuing, Moss points out that previous to his taking over the Flatbush it had been losing money for years. He claims that he did not pay the house over until he had looked it first through the Mannover agency and later through the Keith agency.

And even after Moss took the house over in September, 1910, he claims, he continued for four months, the total for that period being \$20,913. However, he claims that he did not pay the house on a paying basis, giving the following schedule of profits since he took it over: 1917 (\$12,000), 1918 (\$13,134), 1919 (\$14,144), and from January 1, 1919, to last May \$1,221,247, making the amount of the total charges since he took over the house \$50,548.84.

Moss denies that he will change the nature of the house to the detriment of the subsequent receipts and profits, pointing out that whereas he has been playing small motion picture and showing stock run pictures, it is his intention to present big time vanderbilt acts and first run picture material; and that reason he is cutting part of the stage away is because he intends to engage an orchestra of twenty-two musicians for the house, and the house being room for but ten men in the theatre seat at present. He also avers that the house has been expended \$100,000 of \$112,000.00 on repairs and alterations which the owners have consented to.

That he negotiated with the owners to buy the house is also set forth by Moss. He says that he had a conversation with the majority stockholder in the corporation which owns the property, asked \$300,000 for the house, and was refused by him. He practically closed the deal with Ebling, agreeing to buy the theatre for \$245,000, and the balance to be paid over by him. But the deal fell through because Ebling demanded \$75,000 in cash, explaining that he needed that money to pay the comparatively small interest held by Anton Neuberger, president of the company.

John J. Kelt, the real estate broker, through whose efforts Moss obtained the Flatbush under lease, in an affidavit filed in support of Moss states that Neuberger told him that the Moss Lease would be broken, in which event the owners could get \$300,000 for the property.

MAX HART DISCHARGED

MAX HART was last week discharged as receiver of his own hooking business, in which capacity he has been acting under a Supreme Court appointment since June, 1918. The receivership resulted from the suit started by his wife, Madge Fox Hart, for one-half of her husband's property and the business which he had conducted.

Judge Ford last Saturday granted the motion made by Hart's attorneys, Blandy Moore and the late attorney, J. H. H. H. Hart was entitled, as he claimed, to one-half of all her husband's property. The court motioned the receiver, H. Hart was entitled, as he claimed, to one-half of all her husband's property. The court motioned the receiver, H. Hart was entitled, as he claimed, to one-half of all her husband's property. The court motioned the receiver, H. Hart was entitled, as he claimed, to one-half of all her husband's property.

The case has been referred to Abraham Stern, who has been appointed referee by the Appellate Division of the Supreme Court. The court motioned the receiver, H. Hart was entitled, as he claimed, to one-half of all her husband's property. The court motioned the receiver, H. Hart was entitled, as he claimed, to one-half of all her husband's property.

BUTTERFIELD IS EXPANDING
BATTLE CREEK, Mich., Aug. 4.—W. S. Butterfield, Jr. is erecting a new theatre at Flint, Michigan, to be known as the Regent. Work has already been begun, and the house will be ready by New Year's Day. The new Regent Theatre at Flint, Ohio, will open on August 23, and the Regent at Kansas City will open on August 31.

COMPLAINS OF LOEW ACT

R. Mortimer, who claims to be a member of the original "Loew" group, has filed a complaint act, based on the N. Y. A. complaint department, to take measures to restrain and prevent the Loew group from using their title. The matter is being investigated.

PANTAGES WILL BOOK IT

COLUMBUS, Ohio, Aug. 2.—The Southern Theatre, of this city, which has been booked by the Pantages, will open on August 18 with vanderbilt booked by the Pantages Circuit. Fred Stair will manage the theatre and Jake Laven will be business manager.

PARK PUTS IN VAUDE

DANVERS, Vt., Aug. 4.—Beginning tonight the park will be inaugurated a new circuit at Kenosha Park. Hereafter the theatre will consist of vanderbilt and pictures.

ASBURY HOUSE DROPS VAUDE.

AMARU PARK, N. J., Aug. 4.—The Garden Theatre has been booked to play the vaudeville program and will hereafter present a straight picture program.

POLL MANAGERS HOLD BIG OUTING

BASEBALL GAME NEARLY A RIOT

A reunion of the Poll Circuit managers and executive staff took place last Sunday at Cherry Hill Farm, New Haven, Conn. S. Z. Poll was host, and had all of his managers there, with the exception of James Harrison, of Washington, who was unable to attend on account of illness in his family.

The managers assembled at the Poll Theatre, New Haven, where they were taken in automobiles to the farm, owned by L. M. Sargol, one of Poll's executive staff, where athletics and a baseball game were indulged in during the morning.

The ball game, with the score a tie at 7 to 7, was broken up in the sixth inning when the members of both teams, composed of the house managers on one side and the executive staff on the other, mobbed R. C. Miller, who the head of the Poll motion picture hooking office. Miller was revived and, at one time, threatened with bodily harm, and only through the efforts of P. Alonzo was able to leave the farm unmolested. Another person to assume the duties of umpire could not be found, so the game was called off.

John McCarthy and Bill Jackson, who run the Poll theatres in Scranton, and Jay Kalvin, who manages the Wilkes-Barre Theatre, refused to ride to the farm in automobiles. So George Poll secured a number of cars, and the bellhop valets were conducted to the place. Matt Saunders, manager of the Bridgeport theatre, and George Poll, of Scranton, juster had a sign painted which was tacked onto the tail end of the car. It read, "Just Married. Last year a Haynes; this year a Ford; next year a baby carriage."

During the bake Mr. Poll made a short address to his managers in which he outlined the plans of the Poll organization for the coming season.

Those who attended besides the "Big Three" were, Edward L. Sargol, George Poll, L. M. Sargol, Benjamin Slade, Peter Tranchesi, R. C. Miller, Lew Garvey, William Griffin, Poll Theatre, New Haven; Henry Mangas, Hyperion Theatre, New Haven; James McCarthy, Plaza Theatre, Bridgeport; Matt Saunders, Poll Theatre, Bridgeport; George Elmore, Poll Theatre, Waterbury; John Murphy, Garden Theatre, Waterbury; B. E. Strand Theatre, Waterbury; Harry Parson, general manager of the Waterbury Theatre; Walter Tranchesi, of the new Poll Theatre, Hartford; James Clancy, Palace Theatre, Hartford; George Poll, of the new Poll Theatre, Hartford; Thomas Meahan, Poll Theatre, Worcester; Joe Jones, Grand Theatre, Worcester; Bert Howard, Lake Theatre, Worcester; Lloyd George Vail, relief manager; John McCarthy, Poll Theatre, Scranton; William Jackson, Academy Theatre, Scranton; John Galvin, Poll Theatre, Wilkes-Barre; and George Poll, of the new Poll Theatre, Wilkes-Barre. James Thatch, manager of the stock producing companies in the Poll theatres.

SIGNED FOR "HITCHY-KOO"

Duffy and Sweeney have signed with Raymond Hitchcock for "Hitchy Koo." Hitchcock will appear at the Light House Park Rockaway on Saturday night and promptly signed them. The show went into rehearsal on Monday night.

TROUBLE IN WARD ACT

Will J. Ward has been having trouble with the girls in his piano act, as a result will open his engagement on the Orpheum Circuit next Sunday at Winnipeg, Canada, with a new aggregation.

The trouble came about when Frances Holcomb, one of the girls, served notice on Ward that she either wanted an increase in salary or would quit. The Ward told Miss Holcomb that he had a contract with her to appear for him at \$50 a week and that he would not let her to. The girl consulted an attorney and he advised her that the Ward contract would not hold in court and that if he did not meet her demands, that she would have no trouble if she broke it. Acting under this advice, she informed Ward that she desired \$75 a week or would quit the act. When he refused her demand, she gave him notice to take effect at Waterbury, last Saturday night.

Then, it is said, Ward accused three of the girls who were working in the act with siding in with Miss Holcomb, and told them that an account of their attitude they would also be free to leave his act at Waterbury. The three girls who he released were Ray Bivans, Kittle Levitt, and Vanessa Levitt. All of these girls have been with the Ward act for the last two months, and they left on Monday.

Ward was releasing these girls with

DOOLEY PUTS OVER GOOD SHOW

"Shipin'." J. Francis Dooley staged what was declared to be one of the best shows of the season at the Light Club house, and he did not let the show was a little late in starting, as the return of the members of the Cruise from Far Rockaway was delayed.

Those who appeared on the bill were: Mene and Snyder, Andy Rice, Yates and the "Three Girls." All of these girls have been with the Ward act for the last two months, and they left on Monday. The show was a little late in starting, as the return of the members of the Cruise from Far Rockaway was delayed.

This Saturday evening, Sophie Tucker will be "shipin'", and she has arranged a bill composed of all female talent.

JIMMY LUCAS ARRESTED

Jimmy Lucas, while driving a motorcar at Rockville, Md., on Wednesday, July 24, last week, ran down three people, one of them Howard Dean, who is suffering from a fractured skull which will cause his death. Lucas, who was arraigned in court for driving without a license, was fined \$5 in the Federal court. Howard Dean died. Dean die Lucas will probably have to answer a technical charge of homicide.

HOWARD AND BROOKE SPLIT

Charles Howard and Tryon Brooke, who, for the last three seasons, have been playing in vanderbilt, dissolved partnership on Saturday. Brooke is going with the "Lucky Five" production, "The Over Heels," and Howard also plans to join a production.

SIGN FOR BAYES SHOW

Green and Parker, who have been presenting the "Lucky Five" show, have been known as "The Junction," have been signed by Norm Bayes to go with her show, "Lucky Five," for forty weeks.

RENAUD AND JORDAN ROUTED

Walter Renaud and Jordan Routed received a route over the Keith time which they are in their agent.

GET ENTIRE PANTAGES TIME

Walter Renaud and Jordan Routed were booked to play all the Pantages time at the Light House Park Rockaway on Saturday night and promptly signed them. The show went into rehearsal on Monday night.

THEATRE

BILL DOOLEY

Theatre—Fifth Avenue.
Style—Singing.
Time—Fourteen minutes.
Setting—One.

Bill Dooley, formerly of Bill and Ted Dooley and Dooley and Nelson, is now presenting a single which consists mainly of bits of the old act. The offering includes some singing, talking, dancing and a few rope spinning stunts.

There is a lack of unity in the act, however. Dooley wandering from one type of entertainment to another in a sort of haphazard manner. Some parts are included, most of it coupled with the rope-spinning portion. Dooley should change this as soon as possible, for the gas need not be as old as the proverbial horse. That about the Emmanhuu who thought that the baseball score was up in the millions caused much merriment of the vintage of about '96.

Another thing which might be mentioned is the lack of a punch. The turn, generally, seems to have about as much kick as a warm bottle of Bevo.

Dooley's dancing is fully up to the mark, and easily one of the best of the act. He is a performer who, if teamed with the proper partner, could score a big hit in vaudeville, but does not seem to best advantage, as a single.

Starting with a yodling song, fairly well done, Dooley went to a dance executed in this fashion. Then came the Chinese hit in which he sang a tune popular among the favor. The rope spinning part went on mean while a Chinese costume. With the pigtail adorning his cranium, he did an eccentric dance which had a few difficult steps. The rope spinning part which came next slowed up the eccentricity. There was then an announced imitation of Fred Stone doing a rope-spinning dance. More matter was expended by Dooley as he again slipped into evening dress and the audience slept while he delivered a few veterans of the early stage. An imitation of Bernard Granville doing a drunk dance closed.

If Dooley could bring the rest of the act up to the standard of his dancing he would be sure of success. His present material is the worst sort of a handpick. He can do much better with live, up-to-date matter. I. S.

THE BRAMINOS

Theatre—Theatre's Twenty-third St.
Style—Musical variety.
Time—Fifteen minutes.
Setting—Full stage.

Musical couples are again coming back into their own and this turn is one of the type popular a decade ago, which should surely be a most welcome offering for the theatre. The idea here is all new, but it is such a long time since an act of this sort has been presented that it will be looked on as the first class act, all as an opening turn and make a most creditable impression.

The men make the entrance singing a number and then go into a dance. This is not a fast or snappy opening which should receive a loud cheering. Then they do a whistling duet, the whistles being concealed in their gloves. The number was well done.

Following this they do a pinocchio game bit with bells, which is also very entertaining. The dancing, a charleston double, which is followed by a little melody emitted from a milk and whey bottle. It gets a big laugh. One of the men does an accordion solo, after which a bass xylophone specialty is rendered. The men put on their musical overcoats and play a tune on instruments hidden in the pockets.

The closing act is a concluding number is done. It is a grotesque bride and groom feature that affords a number of good laughs.

NEW ACTS AND REAPPEARANCES

HENRI SCOTT

Theatre—Proctor's Mount Vernon.
Style—Singing.
Time—Two minutes.
Setting—Full stage.

An artistic base, possessed of a voice of power and pleasing quality, Henri Scott has jumped from the grand opera stage to that of the variety theatre. He was with the Metropolitan Opera Company last season and sang in several roles with that organization.

Scott, however, sang very wisely avoided selections that would tend to bore vaudeville audiences. His repertoire, a very short one, is made up of melodies of simplicity and those readily understood. Straightforward, polite and presenting a neat appearance, he should have little trouble in the best of vaudeville theatres.

Attired in the costume of Mephistopheles, the famous devil of "Faust," Scott made a rather sudden entrance, coming in singing from the better small time, where good sketches are a rarity. This one is above the average.

The playlet deals with a married man who, although he has promised to stop drinking on repeated occasions, continues to do so. He comes home in an intoxicated manner. As the curtain rises, Jim is seen in an unconventional position on a couch, sleeping off the effects of alcoholic potations. He murmurs somewhat incoherently, and his wife, who enters, is angry. A doctor enters and attempts to sober Jim, still reclining on the couch.

If it is then decided by the wife and doctor to make Jim believe he is his own ghost and tell him of his wrongdoings. The doctor, who is depicted as a doctor, writes a letter, addressed to his mother-in-law, stating that he has passed away, is glad to die. Upon awaking, he sees his wife sobbing and hears her constantly referring to "Poor Old Jim." He is ignored and avoided. So well do the wife and doctor play their trick that he soon begins to believe himself his own ghost.

There are several very interesting situations in this, well played for the great fun. Of course, the wife finally decides to do without his fire-water in the future and there is a happy ending. I. S.

EDMUNDS AND SEIGAL

Theatre—Harlem Opera House.
Style—Comedy.
Time—Twenty-two minutes.
Setting—One.

There is only one fault with this act and that is the people in it. They work as though they were graduates of one of those correspondence schools of acting. The man makes many attempts at being funny and the woman does her best to sing. Both these expenditures of energy are pitiful wastes of time, and besides, when the men of creating one's self so needlessly. They can't perform, they have no personality, they have poor material. The only good thing in the act is the "tough" dance at the end. Despite this, they will die standing up in every house they show, unless they sing, cut all the talk, attempts at singing, and stick to dances entirely. Maybe they'll get by then. S. K.

"TOOT SWEET" QUARTET

Theatre—Yonkers.
Style—Dancing.
Time—Fifteen minutes.
Setting—Three and one.

The four men who comprise this act are all service men, two of them being doughboys, and two petty officers in the Navy. They have real good voices, which blend harmoniously. And, very wisely, they have chosen numbers that give plenty of chance to harmonize. The act opens with an ensemble number which is followed by a number of popular selections, each of which is introduced by one of the men.

These boys have all the requirements for success on the big time, and a few weeks should see them there. S. K.

MR. AND MRS. HILL AND CO.

Theatre—American.
Style—Comedy playlet.
Time—Twenty-two minutes.
Setting—Full stage.

After playing in the sketch, "What My Man Needs" for more than four years, Mr. and Mrs. Hill and Co. have changed their vehicle. "Poor Old Jim" is the title of the new playlet. That is, it is new to them, but was formerly offered by the late Joseph Jefferson. A third character assists them, playing the role of the doctor and holds his end of it up fairly well. The principals do well and Hill has an interesting role.

The playlet is rather fanciful, but the performers are it by keeping up a light manner. Hill has the leading part and delivers his lines cleverly most of the time, although on a few occasions he appeared to get the wrong meaning out of it. As it is, however, the act will find little trouble in the better small time, where good sketches are a rarity. This one is above the average.

The playlet deals with a married man who, although he has promised to stop drinking on repeated occasions, continues to do so. He comes home in an intoxicated manner. As the curtain rises, Jim is seen in an unconventional position on a couch, sleeping off the effects of alcoholic potations. He murmurs somewhat incoherently, and his wife, who enters, is angry. A doctor enters and attempts to sober Jim, still reclining on the couch.

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There are several very interesting situations in this, well played for the great fun. Of course, the wife finally decides to do without his fire-water in the future and there is a happy ending. I. S.

WHITELEDGE & BECKWITH

Theatre—Jersey City.
Style—Pantomime.
Time—Twenty-two minutes.
Setting—One.

This is a western of two men piano time in which grand and upright instruments are used. The boys have the proper "Whiteledge" look, the proper attire in Eastern houses and do their work with a will.

Their opening is a popular melody of the sure-fire type and it gets them under way nicely. Beckwith then plays "My Lark a Rose" and the man who is named Lark would have done it, and also in "Jazz" style. This went over big. The boys then tell the men who tell a few stories. That part of the act should be eliminated, as he is suffering from a lack of ideas. The boys and others who attempt to give "dialoed" impressions. This part of the act is unnecessary. The boys then tell the men off the turn. The boys then sing the song and finish with a "Jazz" melody.

This pair are capital pianists and should find little trouble in navigating the better class of theatre courses. A. U.

"THE CAT"

Theatre—Harlem Opera House.
Style—Comedy playlet.
Time—Twenty-two minutes.
Setting—Full stage.

Worn around a good theme, but worked out in a poor manner, "The Cat" may hold interest. It is presented by a cast of three, appearing also two women, none of whom is featured.

The offering is, in fact, very crude. The dramatic parts of the company seem to lack that oft referred to "something." Their delivery is not very good, and unless it improves, the offering will stay on the small time. Slides that are twice flashed upon the screen have been made in a rush, apparently, for they have been scrawled in rude characters and detract from any attractiveness the turn otherwise possesses.

The playlet deals with a young couple, just after their honeymoon. It comes a lady friend who does her best to shake the young bride's confidence in her husband. Her general demeanor instantly suggests that she is the "cat" who gives the playlet its title. Said cat puffs at a cigarette and suggests that young husband smoke. Later she does try to puff it, coughs and gives it up.

Hubby then comes in and agrees to smoke a cigarette. The cat then tells him that she has been very violently told her it would broaden her imagination.

Then comes a slide which states that three months have passed and the home scene is different. "Cat," it appears, has come out of the house. Three months and hubby is showering his attentions upon her. She has practically forgotten the cat.

Wife is totally ignored. She becomes desperate and orders "cat" out of the house. The cat is depicted as a cat. A young wife warns him that she will be great if, enters her own room and two pistol shots are heard. Dramatic music comes on. Wife rushes in and remarks that she has caused blowouts on two of the tires on hubby's car. Curtain. Slides says, in rhyme, that next scene will explain it.

Next scene shows that all was adream on the part of the young wife whose imagination was broadened by the cigarette. The cat is shown and the curtain falls, for good this time. I. S.

BENVENUTO DUO

Theatre—Theatre's Fifty-eighth St.
Style—Singing.
Time—Fourteen minutes.
Setting—One.

The Benvenuto Duo are a man and woman combination who render several classical airs. The man is a tenor and the woman a soprano. Theirs is nothing startling about the offering, which is like very many others of the kind. Several of the selections are "well done," others not so well. But, generally, the turn may be called a good small time act.

They led off with a "Night in Venice" number, followed by a difficult piece by the woman. A sturdy melody, which has been sung to better effect, as well as the second, which at times only, was not so well executed. The first piece which the man was preceded by a few explanatory words. That portion of "Il Trovatore" was a good one, where the man concluded, and both the man and woman sang well. The closing number, elicited a good deal of applause.

The turn opened the show at this house, a bad spot for it. I. S.

ARGONNE FIVE GET LOW TIME

The Argonne Five have been booked to play the entire Low time by Bob Baker.

The Men Who Make Hits For Others Can Make Them For You



Do You Know What This
Emblem Stands For?
Success!!



Watch For It On Your Professional Copies!!

THE

ARTIST—

who chooses songs from the list available in the offices of the wise ones—the veterans—of the publishing industry—can't go wrong!

"LOOK FOR THE EMBLEM"

THE

ORCHESTRA—

The clever director makes his selections from the catalog of the "Hit Makers"—they show the emblem.

"LOOK FOR THE EMBLEM"

THE

THEATRE—

A consistently selected repertoire of songs and music does much to assure success. It takes experience to make hits. These men have it.

"LOOK FOR THE EMBLEM"

DO YOU NEED A HIT? SEE ANY OF US!
WE'LL HELP YOU FIND IT!

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& COMPANY

SHERMAN, CLAY
& COMPANY

A. J. STASNY

JOS. W. STERN
& COMPANY

HARRY VON TILZER

WATERSON, BERLIN
& SNYDER

M. WITMARK & SONS

WOOLWORTH RETAIL SYNDICATE AND PUBLISHERS ARE AT ODDS

Big Increase in Number of High Priced Publications Responsible for Trouble—Publishers May Prefer Charges with Federal Authorities if Price Cutting Is Not Stopped

The business controversy, which has for several weeks been on between the F. W. Woolworth & Co. retail syndicate on one side and a number of publishers of popular sheet music on the other is fast reaching a climax.

The latest development occurred last week when the Woolworth executive announced that Maurice Goodman, attorney for the Music Publishers' Protective Association, had notified the retail syndicate that if it continued to retail high class or sixty cent sheet music at ten cents per copy the matter would be brought to the attention of the Federal Government.

The original difference was caused by the fact that Woolworth's executive prints at the sixty cent rate, this meaning in plain language that the piece was to be retail at from thirty to forty cents per copy and wholesale at about eighteen. This is the customary rate of the songs and as a part of one is interpreted in a musical play, or as of the type which the publishers designate as high class.

Recently a number of publishers have selected numbers which they believed were of a somewhat higher musical grade than the strictly popular compositions and marked them at the sixty cent rate. Several of the numbers have been exploited through the country channels and have scored big successes. Sold at the high rate the profit made from each has been about three times as much as on the regular or ten-cent numbers and are attractive business propositions.

Noting the ease with which the high class numbers could be disposed of to the general public, other houses quickly followed suit and at present nearly every popular publisher is exploiting one or more of the high priced publications. Some of the big syndicates retail these publications over their counters at thirty to thirty five cents each and the regular dealers as well have found them profitable. Woolworth Co., however, finds itself in an unenviable position with these numbers on account of its long established retail price of ten cents. That is the top price in the Woolworth stores, no article, being sold at a higher figure. It has therefore been forced to either sell the sixty cent numbers at a big loss or entirely eliminate them from the store.

The latter course has been difficult due to the constantly increasing number of this type of publication and been retail competition in various cities. In several of the cities the Woolworths have been in competition with other stores that charged thirty cents for the high grade numbers, resulting in them at times receiving five to eight cents per copy in addition to arousing a storm of protest from retailers who demanded an equalization. Some publishers as to how the Woolworth Co. was able to retail a sheet of music for ten cents which cost the publisher twenty.

As the number of sixty cent publications continued to increase the Woolworth Co. advanced its arguments to publishers against the practice, asking that they be eliminated from the standard or mass catalogue and marked at ten cents.

The publishers are practically unanimous in stating that without the high priced publication popular music publication is a thing of the past. The syndicate stores they say, are entirely responsible for the appearance of the sixty cent publication, they themselves have gradually forced the

price down to a figure which is so low that with the prevailing high cost of doing business the profit has been entirely eliminated and that unless a catalogue contains a number of publications which can be retailed at the higher figure, the business will be at an end.

Labor, printing, paper, everything in connection with the publication of sheet music has increased enormously in price, the publishers state, but the wholesale rate for popular sheet music continues around six and a half cents and it is freely admitted that there isn't a penny to be made. It's simply a case of working for the printer, they say, and with poor prospects of keeping afloat.

Another argument which the music-man advance in favor of the high priced number is the manner in which it is being accepted by the buying public. Whether it be on account of the increased price of all commodities or the great quality of material throughout the country, the people at large register no complaint at the price. These publications are selling in quite as large quantities as the ten cent numbers and some retailers state that there even appears to be a preference for them.

The Woolworth Co., with its fixed retail rate, naturally is doing everything possible to keep the publication of the high priced numbers and are said to have considered cutting off their list some of the publishers are going particularly strong after the sixty cent songs. The publishers, however, are positive in their statements that they have actually been forced to issue this type of publication on account of the constantly increasing cost of production and other matters over which they have no control.

Matters at present are practically at a deadlock and at a special meeting of the Music Publishers' Protective Association which is in session at the Columbia house to press the matter will doubtless be taken up.

A report to the Federal investigation matter neither E. Z. Nutting of the Woolworth Co., or Mr. Goodman would make a statement for publication.

PARIS LIKES U. S. JAZZ

Paris, France, Aug. 2.—The jazz craze, reported to be on the wane in England, is just beginning to be popular in France. Several new dances have been imported and the craze is spreading over Spain and the continent in general. Jazz dancing is being developed into a fine art here and all classes are dancing to the sound of syncopated rhythms.

VON TILZER HAS A HIT

In the new number, "Carolina Smooch," Harry Von Tilzer has a real hit. Although just off the press and at the high price, there have been orders held for it than any of the Von Tilzer publications issued in the last four or five years.

PENFOLD BACK WITH REMICK

Tom Penfold, who recently appeared with Will Barnet in the new musical, is back with the professional department of Jerome H. Remick & Co.

MORRIS GETS A SONG

The Joe Morris Co. has acquired the publication rights of a new number called "Pretty Little Bird," composed by the D. W. Cooper house of Boston.

BOOST IN POST AD RATES COMING

Another boost in the advertising rates of *The Saturday Evening Post* is expected this Fall. The great weekly which is being used to quite some extent by two or three music houses now charges \$6,000 a page for its advertising space. The decision to make this rate was suddenly sudden, as agents received the notification by telegraph, and the new rate, which is said to be the highest in the office of the publishers, is said to be a substantial raise over the prevailing figure.

MORE PUBLISHERS COMING

No less than three new music publishing houses will open their doors before soon if the plans of a number of men now connected with various publishing houses do not miscarry. The big boom which the music business has enjoyed during the past year, together with the prospects for added prosperity, are responsible for the proposed new houses.

All are of the popular variety and will feature the lighter type of composition.

MILL'S NEW SONG SIZES

Jack Mills' first song publication, "I Don't Want a Doozie," has scored a quick success in the singing profession. No less than four acts went into a single big time last week with the number in their repertoire. Of course, not one could sing it, nevertheless, it gives a good idea as to the extent the song has been played.

LEE DAVID WRITES AN ACT

Lee David, the composer of the new musical, a new vaudeville act for Lou Lockets, which was seen early in September. David has written a new act, a musical, a musical and incidental music of the act.

ED WILSON WITH MCKINLEY

Ed Wilson, who has been on the stage for a number of years, is now connected with the McKinley Music Co., in the capacity of new record representative.

HARRIS HAS NEW BALLAD

Chick K. Harris has released a new ballad entitled "When the Lotus Flowers Bloom in China Land," which is meeting with much success among professional singers.

MILLS BACK FROM VACATION

F. C. Mills, assistant secretary of the Music Publishers' Protective Association, returned this week from two weeks' vacation spent in San Antonio, Texas.

NEW OFFICES IN FAR WEST

The McCarthy & Fisher Co. has opened an office in San Francisco, the headquarters of Larry Yoell and his partners in Los Angeles in charge of Jack Hayden.

LEIST BUYS WESTERN SONG

Leo Peist, Inc., has purchased from the Cooper Melody Shop of Los Angeles, Cal. the song "In Slam," by John Cooper and A. A. Burden.

BARNEY HAGIN IN SEATTLE

Barney Hagin, formerly connected with the Francisco office of M. Witmark & Sons, is now manager of the Seattle office of the firm.

COOPER SINGS HAREM SONG

Leo Cooper, with the "Oh! What a Girl" Witmark song, "Give Me the Sultan's Song," successfully featuring the new Harem."

STERN TO OPEN THIS WEEK

Joe W. Stern & Co. are planning to open their new professional department in West 45th Street this week.

JANEKIN SIGNS WITH FOX

Z. E. Janeckin has retained a long term contract with the Sam Fox house of Cleveland.

MUCK WANTS TO BEAT LAW

WALTER M. Muck, a Dartmouth graduate on the Johnson bill for the deportation of interested alien enemies, it was disclosed yesterday that Dr. Karl Muck, intendant director of the Boston Symphony Orchestra, is making an effort to have the United States Government deported to a British land. If Muck should be deported before Congress acts, he might later return, even if the bill were passed. Deportation under the Johnson bill would make it impossible for him to return.

STANLEY MURPHY ON BROADWAY

Stanley Murphy, the song writer, who for the past few months has been in a Long Island sanatorium, suffering from a nervous breakdown, is back on Broadway again. Murphy is making his home with his brother outside of the city, and comes in occasionally to call on friends and publishers. Although not completely well, his condition is improved.

FEIST BUYS GARTON SONG

Leo Peist, Inc., has purchased the publication rights of the song "I'm Always Building Castles in the Air," a number from the Ted Garton Music Company catalogue, written by Ted Garton and A. Fred Phillips, two Boston writers. Garton is the composer of "Belgium Rose," one of the big hits of last season.

MARSHALL WRITES NEW SHOW

Henry Marshall, the composer and song writer, has completed the writing of a new show called "Live, Laugh and Love," which is to be presented on September 1 by H. S. Benson & Co. Marshall, with Miss Adeline, will be seen in vaudeville this season, having booked a tour over the Orpheum Circuit.

HARRIS SONG SIZES QUICKLY

The new Charles K. Harris song, "Oh! How She Can Dance!" is scoring one of the quickest hits on record. Written by Harris and H. S. Benson, the song was first introduced by them in their vaudeville act, the song has rapidly forced itself to the front.

"FIFTY-FIFTY" SETS OPENING

"Fifty-Fifty, Ltd.," a musical version of "All the Comforts of Home," will be presented for the first time in Washington on August 31 by the Schilla Company. The dances are being staged by Walter Brooks, of the Drury Lane Theatre, London.

RICHMOND OFFERS OFFICE

Richmond, the music publisher, who started "United Artists" and who has started to popularity, has opened a professional office at 100 Broadway. Jack Robbins, general manager of the company, is in charge.

LASKA WRITING NEW SHOW

Owing to conflicting contractual relations, Edward Laska will not write the lyrics of "The Flower of Cathay" but will instead write the lyrics and music of another production for Comstock & Galt.

GILBERT A HEADLINER

L. Wolfe Gilbert headlined the American Theatre, New York, a number of new songs of his own composition last week. He scored the big applause hit of the bill.

ARTHUR LANG WITH LEO FEIST

Arthur Lang, a well known orchestra leader, is now connected with the orchestra department of the Leo Feist house.

"PAL O' MINE" RELEASED

G. Ricordi & Co. have released to vaudeville "Pal O' Mine," a number of new songs of his own composition last week. He scored the big applause hit of the bill.

LAMBERT WITH MCKINLEY CO.

Ernest A. Lambert has signed a long term contract with the McKinley Music Co.

'TWILL CHARM YOUR HEART

I KNOW WHAT IT MEANS

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO)

Another "Hawaiian Butterfly," Melody
By the Same Composer.

JERRY

A Bit of Love, a Bit of Shamrock and Ireland

Words by DANNIE O'NEIL Music by BILLY BASKETTE

A Sure Pop, 100-to-1 Bet!

FRIENDS

Greatest Ballad Hit In Years!

Words By HOWARD JOHNSON and GEO. W. MEYER

Music By JOS. H. SANTLY

The lure of mystery
with live A

CHOCOLATE

(HE CAME FROM)

By HAROLD

The new song hit they're
humming and wh

CLEANING UP...

AT THE HIGH BRO

A Riot of Jazz. Better Than "Strutters Ball."

BOSTON

181 Tremont Street

MINNEAPOLIS

Lyric Theatre Building

SEATTLE

301 Chickering Hall

NEW ORLEANS

115 University Place

ST. LOUIS

Calumet Building

SAN FRANCISCO

Fantasy Theatre Building

CHICAGO

Grand Opera House Building

PHILADELPHIA

Globe Theatre Building

LEO. FE

711 SEVENTH AV

A Stone's Throw From the Palace Theatre

GET IT TO-DAY.

NS TO BE LONESOME

(LONESOME FOR YOU)

YOU'LL LOVE ITS RARE MELODY

us China, blended
merican pep!

ONG

HONG KONG)

WEEKS

ancing and singing and
ling everywhere

MAMMA!

MAMMA!!

MAMMA!!!

Go to it boys, this is a pip!

I USED TO CALL HER BABY

No Turkish bath required before using

Words and Music by HOWARD JOHNSON, MURRAY ROTH and CLIFF HESS

The Warmth of the Sunshine, the
Charm of a Smile

BY THE CAMPFIRE

A Wistful Melody with a Lure That is Fascinating

Words by MABEL E. GIRLING

Music by PERCY WENRICH

NO WONDER!

OWN BABIES' BALL

Words and Music by BENNY DAVIS, SID ERDMAN and ERNIE ERDMAN

ST, Inc.
NEW YORK

Next To the Columbia Theatre

CLEVELAND
Ellastone Building
BUFFALO
465 Main Street

PITTSBURGH
312 Camerphone Building
DETROIT
213 Woodward Ave.

KANSAS CITY
Gayety Theatre Building
LOS ANGELES
836 San Fernando Building



HIT THE "BULL'S-EYE" WITH A "SURE FIRE"

WHAT DO YOU WANT?

A COMEDY SONG

WELL, HERE IT IS

Music by
ED. ROSE

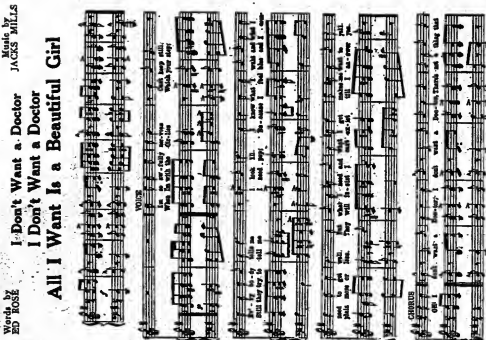
Lyrics by
JACK MILLS

I Don't Want a Doctor
I Don't Want a Doctor

All I Want Is a Beautiful Girl

"Sure Fire"

Female Version



"Double

Barreled"

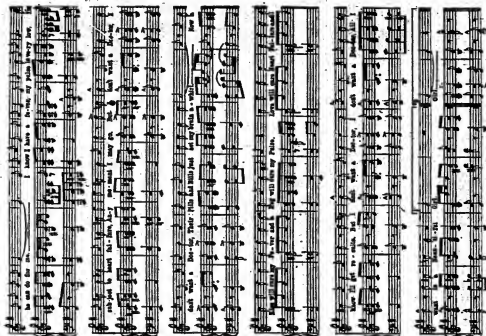
Catch Lines

"Ammu-

nition"

Extra Choruses

Galore



"Sure Fire"

Double Version

"Double

Barreled"

French Version

"44 Calibre"

Dance Arrange-

ment

DO YOU WANT

"A REAL BALLAD," An "IRISH COMIC," "A CHINESE COMEDY,"
An "IRISH BALLAD" or any other kind of novelty song?

WE HAVE IT

CALL, WRITE OR PHONE

WELL DO THE REST

JACK MILLS, Inc.

152 West 45th Street, New York

NAT VINCENT, Prof. Mgr.

THIS IS MY "FIRST SHOT"

HELP ME TO "FIRE IT"

JOHN F. WALSH COMPLAINS OF COLUMBIA

WILL ASK U. S. INQUIRY

PHILADELPHIA, Aug. 4.—Colonel John F. Walsh, owner of the Gayety Theatre, here, is making preparations to lodge a complaint with the Federal Trade Commission against the Columbia Amusement Company of New York, regarding the alleged removal of the shows controlled by the American Burlesque Association from his theatre and their installation in the Bijou, an opposition house, near-by.

In his bill of particulars Colonel Walsh sets forth the allegations that John G. Jernon, acting for and with other officers of the Columbia Amusement Company, violated the Sherman Anti-Trust Act when he demanded that Colonel Walsh deliver to him, without compensation, 25 per cent of the gross profits of the Gayety Theatre on penalty of having the shows under his control of the Columbia Amusement Company withdrawn from the Gayety and played as "opposition" in the Bijou. This subsequent was done.

Colonel Walsh avers that the American Burlesque Association is a mere "paper" organization, serving as a cloak for the Columbia Amusement Company, and that the officers of the American Burlesque Association are mere dummies. He names G. Jernon, J. J. Jernon, J. J. Herbert Mack, Rod C. Hyman, Gus Hill, William S. Campbell, Charles Waldron and Harry E. Hart, as the managers of the enterprise, which is operated as a close corporation.

He names certain show owners who were alleged to have been approached by Jernon and other agents of the Columbia Amusement Company with propositions and threats, under which some of them were terrorized into surrendering equities in their gross profits to a clique within the organization of the Columbia Amusement Company, which dealt in what is called "protection."

Colonel Walsh goes on to explain that the "protection" was, in fact, vital to the safety of any franchise issued to any show booked on the circuits controlled by the Columbia Amusement Company, directly or, through the American Burlesque Association, and that show owners lacking this "protection" have been deprived of their franchises.

He alleges that a monopoly has been created in restraint of trade through a leasehold system operated in conjunction with a franchise system, under which arrangement some but those enjoying the "protection" of the Columbia Amusement Company can succeed as producers or operators of a burlesque show or theatre playing burlesque attractions.

Colonel Walsh undertakes to show how producers were driven out of one or more shows by interested persons acting for the Columbia clique, and that, after two or three such eliminations, these identical performers were given contracts with "protected" shows at greatly reduced salaries.

Walsh demands an accounting for all the money paid to, and through, John G. Jernon on a number of accounts centered in the management of the Gayety Theatre and the American Burlesque Association, and asks for certain refunds covering money paid to the American Burlesque Association either directly or through the Columbia Amusement Company or to members of the clique operating within the American Burlesque Association.

The Federal Trade Commission will be asked to dissolve the Columbia Amuse-

ment Company and to restore all of the equities taken over by those identified with the American Burlesque Association in return for "protection."

George Wharton Pepper, who has been retained by Colonel Walsh, is rated with the greatest corporation lawyers in America. Arthur S. Arnold has also been retained.

Colonel Walsh was "the money" behind the Gayety Theatre at the inception of the Columbia Amusement Company and, to a large extent, it was his money that made the opening of the Gayety possible.

The leasehold of the Gayety was for some years held by Mrs. John G. Jernon.

SAYS HE JUMPED CONTRACT

Low Rose is going to take measures to restrain Mickey Markwood from appearing in burlesque this season under the management of James Blush Cooper. Rose says that on July 21st, Markwood, who had been working for him the last two years, signed a contract to appear in the Dauphine Theatre stock company at New Orleans. On Sunday, he says, Markwood notified him that he had signed with Cooper and, therefore, would be unable to carry out his contract with him. The matter will be placed in the hands of an attorney this week, Rose says.

ROSE SYDEL BUILDING

Rose Sydel has purchased the vacant property at 184 State Street, Brooklyn, which adjoins her home. It is her intention to turn both houses into a large apartment house, divided up into suites of two rooms and bath. Alterations will begin early in September and the place will be ready for occupancy about the first of the year. It will be known as the Sydel Arms.

MEYERS IS MADE MANAGER

BUFAVO, N. Y., Aug. 4.—Denny Meyers has been appointed advertising agent of the New Academy, an American Burlesque house in this city. He has been agent of the Gayety, Detroit, for the past five years.

ORPHEUM, PATERSON, TO OPEN

Farmers and Merchants Orpheum of this city, will open its season on Saturday night of this week with Jack Connelley and Liberty Belle. The Orpheum will open Aug. 11, with Gus Hill's minstrels.

WILL PILOT "PEEK-A-BOO"

James Powers, former advertising agent of the Columbia Theatre, New York, and last season manager of the "Milk & Honey" show, has been engaged by Jean Bedini to go ahead of "Peek-A-Boo" this season.

SIGNED BY LEW ROSE

Ben Pearce, Jean Leonard, Mabel Lemolinar and the Ades Trio were engaged last week by Lew Rose for his burlesque stock company at the Dauphine Theatre, New Orleans.

JUNES GRUFFIN OFFICE

Fred Walters is now with D. W. Griffith in charge of the booking of the "Fall of Babylon" film. He placed Ed. Smith, last season's Liberty Belle company, to open in Johnston, Pa., Aug. 11.

HAS POPULAR PRICED SHOW

Billy Watson, owner of the "Furiant Whirl" on the Columbia Circuit, will put out a popular priced show in October which he will call "The Steam Limited."

LEVINE HAVING TROUBLE AT WRIGHTSTOWN

GOV'T WON'T LET HIM GIVE SHOWS

WRIGHTSTOWN, N. J., Aug. 4.—Ben A. Levine is having considerable difficulty in placing his stock company at a theatre which he controls inside of the Army reservation.

Last week the members of his company appeared at the theatre to give a performance. However, it is stated that the commanding officer at Camp Dix ordered them to get outside the camp limits and directed that no performance be given in the house. Levine then attempted to take the matter up with the camp commander, and the latter informed him that he had instructions from Washington, and that, complying with them, he was unable to allow Levine to give any burlesque performance. Levine was ordered to leave the theatre.

This ruling upset Levine's plans, as, since the burning down of his theatre here, he had intended presenting the traveling attractions of the American Burlesque Circuit at the reservation theatre, the building of which he says he owns. This house seats about 1,200 and, prior to the fire, it was operated as a motion picture house.

Levine, on Monday, left for Washington, D. C., where he says he will obtain the influence of several political friends and United States senators toward inducing the Secretary of War to let him operate the theatre with the burlesque shows. Should he fail in this endeavor, Levine says that he will then request permission to have the theatre removed a distance of seventy-five feet, which will take it out of the reservation and place it inside of a motion picture house.

Levine says that the reason given him for refusing to allow him to present the shows at Army theatre was that the War Department had issued an order which would allow only vaudeville entertainment at the Liberty theatre and the other theatres in the reservation were only permitted to present musical comedies. He claims that he has been paying the Government a five per cent tax as well as a cash fee of \$100,000 a year, and that the Government has derived financial benefit from his theatre.

If he fails in his endeavor to either be permitted to give the shows in the reservation or have his house moved out of it, Levine will leave the reservation and bring his house to the American Circuit shows this coming season. The first of these shows was scheduled to open at the Army theatre next Monday.

WATSON TO OPEN IN ITHACA

"Red Tint" Billy Watson will open his "Furiant Whirl" show for one night at the Lyceum, Ithaca, N. Y., before his regular season, which he opens at the Gayety, Buffalo, Aug. 11.

The show will have Watson, Billy "Grogan" Spencer, Edgar Bidley, Pearl White, Edgar J. Turner, Harry Howe, Phil Walsh and Rappi, the violinist in the cast. Watson will carry a chorus of twenty-two girls.

BERT WESTON NOT HELD

Bert Weston was only a witness, and not a participant, in the Liberty Theatre in connection with the case against the National Winter Garden, as was erroneously stated.

LEO STEVENS GIVES THEM COMIC OPERA AT KAHN'S UNUS SQ.

Leo Stevens gave the Kahn audience a bit of comic opera for the first part of the week. He called it "King of the Day." He then turned around and gave them plenty of old style burlesque as a second act, called "Mad as a Hatter." Between these two, he had all the members of the company playing two or more characters throughout the performance, which kept them rather busy, both on and off stage, making the necessary changes.

Stevens, Mackey and Carr, handled the comedy, with Francis doing straight and a bit of light comedy. The boys all worked hard.

Ruth Rolland presented more gowns that were most pleasing to the eye. Her duet with Grace Howard, Grand over very well, while her "Caroline Sunshine" took nicely.

Grace Howard was given a comedy bit, which she gave on her opening. It was of a Miss Hopkins character and she handled it successfully. She was given an opportunity to talk, her actions more than carried her through. Later, when talking, she said she was a "Miss Sunshine" and her sketches can read lines as well as this young lady, for she knows the art of delivery. Her one number, "Mad as a Hatter," was several encores. Miss Howard made five changes of costume.

William Dillingham had a lot to do early in the show and took care of everything handsomely, appearing in the show for the first time in a long time and, we might say, she looked very attractive in them. Her dress, her lines well and put her numbers over.

Emily Clark, as a reporter, in male attire, carried herself exceedingly well. She worked nicely in her scenes and her number "Sarah, come over here," went over.

The hits and scenes were taken care of well by the following: The scenes in one with Stevens, Francis and Miss Howard. The "Interview" bit with Stevens and Miss Clark. The comedy song put over by Mackey and Carr. The "Magician" bit proved a comedy situation, as it was covered by Mackey and Carr.

The comparison between an American and an Englishman, done by Stevens and Francis, pleased. The "understudy" bit by Stevens and Francis, brought in a new well done. The "ghost" bit by Stevens, Mackey, Carr and Francis.

Gene Zora opened a new dance last week called the "Venetian Sun Dance." It was most gracefully executed and appreciated by the audience. Before she came on, Billy Fields, who staged the preliminary dancing by the show, brought on the water girls, slaves and the keepers, which gave the dancer a very pretty background, while working. She wore a new costume that was very pretty. The electrical effects help materially in making the act a

The chorus looked well and went through the many numbers with lots of spirit. The show was a success and all the numbers were arranged carefully.

Ed.

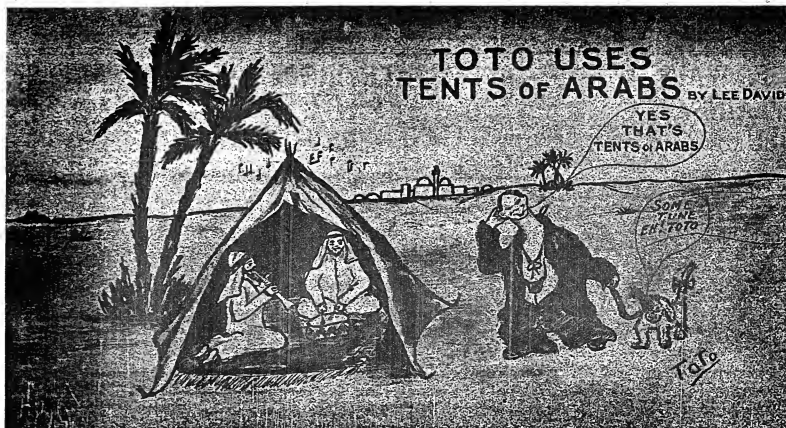
ANNA SAWYER MADE TREASURER.

Anna Sawyer, last season with the "Burlesque Review" company, will not go on the road this season on account of ill health, but, instead, has been appointed treasurer of the People's Burlesque Association. She will be in the company, will go to the Lyceum, Washington, in the same capacity.

MONTREAL OPENING DELAYED

MONTREAL, Can., Aug. 4.—The Gayety Theatre in Montreal will not open on the regular season, Aug. 11, on account of repairs being made.

Burlesque News continued on Page 27.



ROMANCE

Published by
B. D. NICE & CO.
 1544 Broadway
 (NOT READY—"CONGO LOVE")

WOND'RING

At B. F. Keith's PALACE This Week, August 4-9

HERBERT CLIFTON

Introducing FOR THE FIRST TIME His 1919 Presentation

**A BRAND NEW SERIES OF COMEDY
 CHARACTER PORTRAYALS**

SATIRIZING THE WEAKER SEX

Direction **MAX GORDON**

Mat Massey incorporated last week for \$5,000.

Rose Adelle has joined the Catter Stock Company.

Oscar Shaw broke his wrist while playing golf last week.

Jack Fair, formerly of the Sheedy of-fices, is on a vacation.

Cornwall and O'Day are to be seen to-gether again this season.

Dwight Frye has signed with George Dickham for vaudeville.

The Seymour Sisters have lost their mother, Mrs. Mary C. Dewey.

Belle Young will be the sobrette of the "Girls From Joyland" this season.

"Tango Shoes" open over the Orpheum time on Aug. 17 at Duluth, Minn.

Ward and King have been booked by Bob Baker to play all of the Low time.

Dora Hilton has been booked to play the entire Low Circuit, opening Aug. 11.

John Cromwell is to be Grace George's leading man in "Oh, Would and She Did."

Dick Temple and Emily Lee have been added to the cast of "Look Who's Here."

John O. Grant will start rehearsals on Aug. 11 for Comstock and Gess's "Oh, My Dear."

Phoebe Foster and Hazard Short are to appear in the leading roles of "First Is Last."

Low Pincus returned Monday from a two weeks' vacation spent at Paul Smith's.

Jimmy Rizzo, formerly of Rizzo and Buffano, is doing a new act with Earl Bronson.

Paul Klatet and company open at the Edgewater Beach Hotel, Chicago, Ill., on August 7.

Margaret Fitzgerald, reported to be a Chicago society girl, has joined the Zig-feld theatre.

Ben Essell and Doris Bonita are play-ing in summer stock at Hershey Park, Hershey, Pa.

Elster Longman has signed with Joe Harris to direct "Boys Will Be Boys," Harris' new play.

Everett Butterfield, a returned army officer, has been engaged for the cast of "A Regular Fellow."

Ann Orr, of "She's a Good Fellow," is now Mrs. Archibald McNeill, having been married last week.

Ethel Albertini has been engaged by Harry Hastings for his Big Show this season as prima donna.

William and Gerda Deoley have re-turned to the "Midnight Whirl" after a two weeks' vacation.

Joe Dolan, last season with the "Girls From Joyland," signed last week for a part in "Tumble Inn."

Irene Cheschee has been placed under contract to Marty Bieder, who will fea-sure her in a new girl act.

Joe West has been engaged by "Bidding" Billy Watson to do a Western character with his show this season.

"The Creole Fashion Plate" has been rebooked at the New Brighton Theatre for the week of August 18.

Allen Spencer Tansley is writing a new monologue for Alfred B. Cundo and a two-act for Cornelia and Adelle.

ABOUT YOU! AND YOU!! AND YOU!!!

Florence Mills, Clarence Norstrom and Miriam Collins have been engaged for a new G. B. Maddocks production.

George Martin has replaced Harry Fay in the cast of "Billy Arlington's Golden Crooks" on the Columbia Circuit.

W. H. Talburt has deserted the white tops to become manager of the New Lin-cola Theatre, Newport News, Va.

Joe Caspelle, formerly manager of the Memphis Five, has joined Ray's, Miller's "Black and White Melody Boys."

Jack Ingels last week became the father of a 104-pound baby girl, born in Wood-cliff, N. J. She is his fourth child.

Mark Linder has been signed by Max Spiegel for his "Kiss Me Again" produc-tion, to play the part of Fory Grandpa.

Guy Hardy is to be the representative of George C. Tyler in Chicago, as well as manager of the Blacktoons Theatre.

Lionel Heins, play agent and vaudeville manager, is a candidate for the Assembly from the Tenth District, Manhattan.

Charles Purcell has been signed by the Shuberts for the leading tenor role in the new musical show, "Call a Taxi."

Sydney and Towdley have been booked over the Orpheum Circuit by Max Hart, and start their tour early in September.

Cora Witherspoon and Ned Burton are to be in the cast of "She Would and She Did" when it opens later in the season.

Bert Mack, of the Dave Marion show, last week of "Cryer in Chains" as well as newspaper man who died in Philadelphia.

M. G. Marcus, formerly assistant treas-urer at the Lyceum, Paterson, N. J., has been promoted to be treasurer of the house.

Laurence Gordon and Florence Jolice have signed with George M. Cotte for one of his new productions and are giving up their vaudeville sketch, "Nearly a Home Run."

Laura Walker is to play the leading role in "Those Who Walk in Darkness" in place of Irene Fenwick, out because of ill-ness.

Frank Bryson and Helen Louisa Lewis are to be seen in "Tiger Roar" on the road under the management of David Belasco.

Midford Donnelly, last season inagene with "Going Up," has signed with Com-stock and Gess to play the lead in "Oh! My Dear."

Olive Wright, Carmen Seale, Charles Hall Chas. Wythe and Gabe Windell have been signed for "Lone Night" by Jack Goldberg.

John Crowe, recently returned to the United States, was engaged with the Shuberts for their new Winter Garden production.

M. F. Ketchum has been re-engaged to play character roles with the Chase-Lister Company, which will recruit at Atlantic, Ia., on Aug. 17.

Peter Callaghan and Theodore Schaeffer, amusement man of Salem, Ohio, have re-tired from the theatrical field. They have sold their two houses to the Stein-berg Brothers.

Bessie McCoy Davis, Harry E. Morton and Cecil Cunningham, along with other members of "The Village Follies," gave an entertainment last week for returned overseas men.

Bert Curuth has been signed for "Check-ers of which a musical version will be produced by Sam Shannon under the title of "They're Off."

Al Raymond, formerly the partner of Eddie Miller in the Eddie Miller Duo, will be seen in a new act to be known as Ray-mond and Stram.

Rhytha Daly, daughter of Arnold Daly, sailed last week for London, where she will originate the leading role in "Too Many Crooks" at the Savoy.

Ruth Terry, of the "Lombardi, Ltd." company, is spending her vacation at the Delaware Water Gap. She will remain there several weeks.

Jack Marcus, formerly of Marcus and West and "Oh, You Devil," is preparing a new act in vaudeville to be known as Marcus and Booth.

Marie Madden has signed with Marc Klav to appear in "Petroleum Prince" op-posite Louis Benson. Miss Madden is a cousin of Mrs. Frick.

Osga Cook and Vincent McDonald have been signed by George Edwards for "The Film Girl." This marks their initial Broadway appearance.

Florence Arle replaced Florence Edney in the cast of "She's a Good Fellow" at the Globe. Miss Edney is with "Wood-Too Many Husbands."

The Dave Green has made a deal with Cun-ham and Shannon by which he will help book their houses, but will not give up his independent business.

Harry Masters and Jack Kraft have signed with Arthur Hammerstein to play the parts of Mulligan and Mulligan in "Some Time" next season.

Douglas Dunbrin, Thomas Joseph, Jack J. Jones and George Edwards have signed for the Western company of "Going Up" by Cohan and Harris.

Edward Emery will replace Lewis Lyt-ton in the cast of "The Red Dawn," which opens at the Thirty-ninth Street Theatre this (Wednesday) evening.

Jerome Brunner, character actor, last week lost his father, James M. Brunner, who died after a prolonged illness which extended over a number of years.

Joe Colman, last season with "Hello Alexander," was engaged with the Shuberts, who rejected the company when it went into rehearsal again on Monday of this week.

Ray B. Dodge was operated upon for spinal trouble at the Trinity Hospital, Brooklyn, last week. The operation was successful and Dodge is now on the road to recovery.

Maurice Campbell has returned to America after spending two years in the service. During the latter part of his play in Europe he was stationed in Ger-many.

Harvey F. Collins, Jr., a son of Harvey and Della Collins, of the Bob Ott Musical Comedy Company, was born at St. Vin-cent Hospital, Worcester, Mass., on July 23.

Charles "Chuck" Callahan has signed a two-year contract with Cohan and Harris and will take to the road with "The Royal Vaudeville" when that production starts its tour.

Malvin Franklin, who composed part of the music for "A Lonely Romeo," has just completed a new number entitled "World's Entertainment." It is being played between sets at the Casino.

Leslie Greeley, Hal Shesley, Wellington Cross, Harry Edley and Ned Burton and the Maria Sisters have been engaged for the cast of "Just a Minute," which John Cort will produce.

Frank Bertrand has just returned from a special engagement at Rorick's Glen, N. Y., where he played "The Merry Old Chimes of Normandy" and played the part of Gaspard.

Art I. Benier, just discharged from the army, where he was a Lieutenant, and formerly played with the Ford Station, is collaborating with H. Lambert in the writing of songs.

Frank Fay, Sam Asha, Julia Bellow, Marjorie Farrell, Earl Brothers, and formerly played with the Ford Station, is collaborating with H. Lambert in the writing of songs.

James W. Castle left Saturday to take charge of the Auditorium Stock at Kan-sas City, Mo. He will stop over in Chi-cago on his way. It is rumored to open the company on Aug. 30.

Emmet Callahan formerly was of the act known as Middle Miller and The Calahan Brothers, is to sail for London shortly, where he will be the English representa-tive of Chamberlin Brown.

Jack Mandell returned from his vaca-tion, spent at White Lake, New York, on Friday. Dave Rowe, his partner, left upon a return for two weeks' auto-mobile jaunt in New Jersey.

Joe Dandy, Fred Block and the Frank Brothers left on Saturday for a month's automobile trip through the Adirondacks.

A week of the act will be spent at Wil-liam Morris' camp at Saratoga Lake.

Nora Barry, Blanche Rieg, Edna Les-ort, Mr. and Mrs. Coburn, Frank Sher-idan, Robert Hilliard, Harry E. Diney, and Thomas Jones and Howard Knicker, are to appear at the benefit for Barry Fagan.

Slindar Mason, manager of the Elmore Theatre, a Bronx motion picture house, was fined \$25 by Magistrate Nolan in the West Farms court for two weeks for assaulting a boy who was the lobby of the house.

Dave Catlin, treasurer at the Bijou Theatre last season, will be in charge of the box office at the Thirty-ninth Street Theatre, where "The Red Dawn" opens, there. This will be his third season with the Shuberts.

Dorothy Donnelly, who recently re-turned from France, where she helped to entertain the American soldiers, was guest of honor last Thursday night at a dinner given in honor of the Stage Women's War Relief at the Cosmopolitan Club.

Edmundo Ferrari-Fantana, the grand opera tenor, recently divorced from Mar-garet Malsenauer, was married last week to Maria Esther Teles in Rio de Janeiro. The bride is the niece of Carlos de Almeida, Cuban Minister to the United States.

Al Sanders, wire merchant, who some time ago made a brief plunge into vande-ville, is it is reported, to be the Hebrew comedian with Joe Reddy's new girl show, "Frivolties of 1919," scheduled to make its appearances some time in October.

Leonard McLaughlin, who for the last two years has managed the Auditorium Theatre, Baltimore, is returning to New York during the past week booking shows for the Shubert company with Jules Murray of the Shubert company.

Several of his attractions until early next Spring lined up.

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JUST RELEASED!Use **JOHN McCORMACK'S** Wonderful Song Hit in Your Act or Show**DEAR OLD PAL OF MINE**Words by **HAROLD ROBE**Music by **Lieut. GITZ RICE****ORCHESTRATIONS FREE—Low, Medium or High Voice**Also the New Novelty
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"Shows of Quality"**TABLOID PEOPLE** in all lines of Musical Comedy**CHORUS GIRLS** that Sing and Dance**VAUDEVILLE PEOPLE** that play parts**MUSICAL DIRECTOR** with wife for parts or Chorus

All shows rehearse at Springfield, Ohio, commencing August 18th and 23d. Please state age, weight and height and do not answer if incumbered with dog, or children. Fred Knight, Ed Moore, Rudy Powell, Belle Moncelle, Florence Capman and Hazel Young please write. Address all communications to P. O. Box 435, Springfield, Ohio. Permanent hereafter. H. D. Zarrow, Sole Owner. New York Office, Suite 1004 Palace Theatre Bldg., Hughes, Smith & Leason, Representatives.

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STOCK NEWS

STOCK PLAY BROKERS TO GO AFTER PLAY PIRATES

Plan to Employ a Traveling Representative Who Will Go from Town to Town Watching Pieces Produced and Detecting Frauds

Despite concerted efforts to put an end to pirating, the merry game of stealing plays and plays goes on.

Legislation recently passed made it a penal crime to steal, procure, or by any means present a play as your own which had been pirated from another. But the desired effect of putting the pirates out of business as far as the larger cities were concerned. But they transferred their activities to the smaller cities and towns of the middle and far west, where stock has been the mainstay of theatricals. There they set up as agents of the large play brokerage firms in New York and other large cities, and began marketing their stolen goods. Of course, they offered them at prices that the stock manager eagerly jumped at, the result being that, before he was wise, he had on his hands a number of plays that had been pirated from others and he was in a fair way to be ruined.

This has resulted in a decision on the part of play brokering firms to put up a

fight in the matter. Accordingly, they got together to decide what course of action had better be taken. DeWitt Newing, of the Century Play Company, outlined a plan that met with hearty approval and which will be put into operation as soon as all details are completed.

His plan is to employ a man whose acquaintance with the legitimate drama and stock will enable him to detect a pirated play as soon as he sees it performed or hears it read. He will visit all the different stock companies around the country and, when he comes across a play that has been pirated, he will trace it to its source, and, having traced it to the author or salesman, will take steps to have him brought to justice. He will, of course, be invested with the proper authority to do this.

This should result in the imprisonment and fining of many bogus authors and agents and greatly remedy the play pirating that has for many years, been sucking the blood of stock.

WILL DIRECT AUSTON CO.

J. W. Castle, who will direct the Arthur Auston stock company at the Auditorium theatre, Kansas City, left for that place last Saturday evening. The theatre will inaugurate its season August 30th with the dramatic play, "Broken Threads." The second week will be "The Little Time," which will be followed by "Johnny Get Your Gun."

BALNEBRIDGE COMPANY CLOSES

DULUTH, Minn., Aug. 2.—The Balnebridge Light Opera Company made a failure out of its season here and had to close. George Sweet, the juvenile, and Florence Weber, prima donna, left the company and returned to New York, where they are to rehearse for a new musical production.

PHALEN ENGAGES COMPANY

E. V. Phalen, who will again have charge of the stock company in Halifax, N. B., Canada, was in town last week and engaged the following people for his company: Bernard Delaney, leading man; Edna Preston, leading woman; Mary Mae Gattman, Estelle Kelly and William Marwick.

NEWING WRITES PLAY

DeWitt Newing, of the Century Play Company, has written a new play called "The Day of the Mountain." The play will be given a try-out by the Poll Players at Wilkes-Barre, Pa., the week of Aug. 11. During left Saturday for Wilkes-Barre to direct the play.

RUMSEY COMPANY TO CLOSE

STRAUCER, N. Y., Aug. 4.—The Knickerbocker Stock Company, under the direction of Howard Rumsey, will close its season here on Saturday, August 9. This concludes the fourth annual engagement.

TEAR DOWN STOCK THEATRE

CHICAGO, Ill., Aug. 2.—The Wilson Avenue Theatre, long one of Chicago's leading stock houses, is being torn down and will be replaced by a new skyscraper commercial building.

WORCESTER SEES NEW PLAY

WORCESTER, Mass., Aug. 4.—The Poll Players, appearing at the Grand, this city, are trying out a new play this week, by Lee Morrison, called "Cape Cod Folks."

BLANEYS REOPEN MONDAY

The Blaney Players, under the direction of Charles E. and Harry Clay Blaney, will open their season at the Yorkville Theatre on Eighty-third street and Lexington avenue, next Monday with "A Pair of Sixes."

The organization, after a season of thirty-four weeks, closed on July 12, and will open with the same cast of popular players, headed by Francis McFadden and Forrest Orr. Hal Briggs will again be the stage director.

DAMROTH GETS FOUR PLAYS

George Damroth, manager of the "Strolling Players," who is at present seeking a home in or around New York, has acquired four new plays from the pen of Paul Preston Temple. They are "Officer, Call a Cop," a farce; "In Virginia," a Southern melodrama; "The Great Question," a play on spiritualism; and "Died," a modern drama. They will be presented by his company and then released from stock through him.

O'HARA ENGAGES NEW LEAD

Warren O'Hara, who has been promoting the stock company at New Bedford, Conn., was in town last week and announced the engagement for his company of Mary Jackson as leading woman. He has also acquired the following plays from the Century Play Company: "Rich Man, Poor Man," "Johnnie Get Your Gun," "Polyanna," and "Happiness."

FIFTH AVE. OPENS AUG. 11

The Fifth Avenue Stock Company will open its season on August 11 with "Bought and Paid For," presented by a company including W. O. Matthews, Mae Melvin, Edmund Abbey, Edmund Vail, Edith Bower and Harry LaCour.

GOES WITH KEITH PLAYERS

Paul Scott has signed Ernestine Morely with the Keith Players at Union Hill, N. J., as leading woman. The company will appear again at the Hudson Theatre.

FAN SAN

(This is not a Face Powder)

G. Washington's

COFFEE

The Secret

The secret of G. Washington's Coffee is simple. *It is coffee minus the waste.* It is just coffee—with the wood, and all that's not coffee in the berry eliminated. Try it for iced coffee. Dissolves in cold water.



Went to War Home Again.

Ready instantly when you pour on the water—hot or cold.

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Piano Leader, who can arrange. Juvenile Woman, must sing Soprano. Versatile Character Comedian. Chorus Girls, we furnish all. All week stands. Address EDWIN HANFORD, Room 701, Columbia Theatre Bldg., B'way and 47th St., New York.

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ELLA KRAMER C.A. BRAISTED

Leads. Strong enough to Feature All! Some May, or Handle Stage Some Hits.

Joint engagement only. Write or wire, 118 Ridge Ave. N. E., Pittsburgh, Pa.

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Juvenile—Comedian—General Business. Inquire or Bookette. Joint engagement only. Wardrobe—Ability—Specialties. Address CHAS. NEWHART, Gen. Del., Rockland, Maine.

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ESTABLISHED PRODUCER of High-Class Musical Offerings will consider a partner. I have capital and reputation and need a partner and his services. All reference required. "A. B. C." care of Clipper.

GLADYS KLARK CO.

WANTS IMMEDIATELY

COMEDIANS and INGENUE

Address J. E. BALFOUR, care Gladys Klark Co., Belfast, Maine.

CO-STARRING

GEO.

DOUGLAS

I AM A BUM

JOHN

BARRY

DON'T YOU HIT US

WITH BONTONS SEASON 1919-1920

HARRY KEELER

HAVING DECIDED TO RETURN TO BURLESQUE IS OPEN FOR OFFERS. IS AN A-1 STRAIGHT MAN. Address General Delivery, Jamaica, L. I.

**B. F. KAHN'S
UNION SQUARE THEATRE**Wants the **BURLESQUE TALENT** FOR ALL
Best of SEASONMONEY NO OBJECT FOR RIGHT PEOPLE
"The Best Is None Too Good"

We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

**WANTED CHORUS GIRLS
FOR JOE HURTIG'S****HELLO AMERICA**MONDAY, AUG. 11th, 11 A. M., PYTHIAN HALL
125th St. and Madison Ave.**\$22.50—SALARY—\$22.50**No hall salaries. Sleepers, wardrobe, railroad fares to opening and closing points furnished by the management. Everything free. \$25.00 BONUS to every girl that plays out her contract to close of season.
Apply: MAURICE E. CAIN, HURTIG AND SEAMON, Strand Theatre Bldg., Broadway and 4th St., New York City, N. Y., Room 308, Third Floor.**PRIMA DONNA LUCILLE ROGERS BONTONS****STARS OF BURLESQUE**Will open at
Kahn's Union
Square Theatre**TEXAS
BEAUTY****LEW LEADER
RUTH ROLLING****KAHN'S
UNION
SQUARE****SOUBRETTE BETTY PALMER****GIRLS
GIRLS****GEORGE HART**

Signed with Harry Haining's "Keweenaw Dolls"

Opposite Tom Howard

SHIRLEY MALLETTE

A Southern Soubrette Now in the East. Signed with Strauss and Franklyn for Next Season.

MICKEY MARKWOOD

AT LIBERTY FOR NEXT SEASON—

SEE ROEHM and RICHARDS

GEO. BARTLETT

WITH PACEMAKERS

MANAGEMENT—HERE, KELLY & DAMEL

MORRISON BUYS BUILDING SITE
Harry Morrison, manager of Harry Hastings' "Kewpie Dolls," purchased two lots at Great Kills, Staten Island, last week. He will erect a bungalow on the property next Spring.

MARKWOOD REPLACES NAWN
Tom Nawn has closed with "Blotch" Cooper's Victory Belles. Micky Markwood has replaced him.

ARNOLD TO HEAD HASTINGS SHOW
George Arnold, former advertising agent of Waldorf's Casino, Boston, will do the advance work for Hastings Big Show this season.

GOES INTO "LISTEN LESTER"
Joe Braun, comedian with the "Sporting Widows" last season, will open with "Listen Lester" next Monday, replacing Hans Wilson.

COOPER WILL FEATURE THEM
Bert Lehr and Harry Coleman will be featured with James E. Cooper's "Rose-lind Girls" this season. The show is now in rehearsal.

BURLESQUE NEWS

(Continued from page 21)

REIDER TO MANAGE SHOW
Sam Reider has been appointed manager of Clamage and Irons' "All Jazz Revue," now in rehearsal in Detroit. He left Monday for that city.

Reider was to have gone ahead of Jack Singer's "Behman Show," but Singer gave him his release in order that he might accept the Irons and Clamage offer.

HEKTER MADE MANAGER
Billy Hekter, manager of the "Americans," on the American Burlesque Circuit, last season, has been appointed manager of the Empire Theatre, Cleveland. He left New York last Friday to get the house ready for its opening on Aug. 9. The "Lid Lifters" will be the first show to play the house.

TO MANAGE STONE & PILLARD
Martin Wigert has been switched from the "Beauty Revue" to manage "Stone and Pillard and their own show" on the American Circuit this season. Manny Russak will manage the "Beauty Revue."

MINSKY'S OPEN AUG. 23

Minsky Brothers have announced that they will re-open the National Winter Garden Saturday night, August 23d, with a high class burlesque stock company. The entire house, both exterior and interior, is being re-decorated and many other improvements made.

The company will be composed of twelve principals and thirty girls. Those already engaged are Max Kearns, Sybil Bennett, Louise Pearson, Jack Shargel and Harry Bentley.

MORTON AND RUSSELL RELEASED

Arrangements have been made through Chamberlain Brown and Jacobs and Jermon for the release of Harry K. Morton and Zella Russell from their burlesque contract with that firm.

Morton and Russell will work with the "Burlesque Review," however, for eight weeks, and during that time it is expected that they can be replaced by another team.

KAHN SETTING A BIG SHOW

R. F. Kahn will shortly offer one of the strongest stock burlesque shows in the country.

Commencing the week of Aug. 18 he will offer twelve principals, including three comedians, Frank Mackey, Lew Lederer and Ernest Mack, with James K. Franchise doing straight; Brad Sutton, characters, and Billy Hoberg, bits. His two prima donnas will be Lorraine and Ruth Rollins. Margie Funnell will be the ingenue, and he will have three soubrettes, Grace Howard, Babe Wellington and Vera Hennici.

Gara Zora, who has been at the house for ten weeks, will continue offering a different dance each week. Leo Stevens will produce the book, while Solly Fields will continue producing and arranging the numbers. He will have eighteen girls in the chorus.

HELEN STONE A MOTHER

Helen Stone, now Mrs. William Easton, last week became the mother of a boy. She was in the National Winter Garden last winter, where her husband was the electrician of the house.

NATIONAL WINTER GARDEN

Second Ave. at Houston St.

DIRECTION—MINSKY BROTHERS

WANTED FOR STOCK BURLESQUE, comedians, soubrettes, straight man and juvenile. Only the very best need apply. Applicants will be interviewed **AUG. 12, 13, 14 & 15—Between 1 and 3 p.m.**

WANTED—CHORUS GIRLS for stock burlesque, fifty-two weeks in New York City. The most attractive engagement in Greater New York. Mediums and Ponies. Only apply in person, **AUG. 12, 13, 14 and 15, between 1 and 3 p.m.** Only the very best will be considered.

GALA OPENING SATURDAY NITE, AUGUST 23

STARS OF BURLESQUE

GEO. E. SNYDER

STRAIGHT

WITH MAIDS OF AMERICA

JANE MAY

SOUBRETTE

MAIDS OF AMERICA

JACK SINGER AND LEW KELLY PRESENT
ARTHUR PUTNAM

WITH LEW KELLY SHOW

MARGUERITE WELCH

PRIMA DONNA WITH THE VOICE

See Will Roehm, Roehm and Richards, Strand Theatre Bldg., New York

PHIL COLLINS

JEW AND DUTCH

OPEN FOR BURLESQUE NEXT SEASON

ERNEST MACK

Eccentric Singing and Dancing
Comedian

VERA HENNICI

Singing and Dancing
Soubrette

KAHN'S UNION SQUARE SOON.
See ROEHM & RICHARDS

MYRTLE ANDREWS

Ingenue Soubrette—SLIDING BILLY WATSON SHOW—Season 1919-1920
MANAGEMENT ROEHM and RICHARDS

EMILY CLARK

With Joe Oppenheimer's Broadway Belles

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES

KAHN'S UNION SQUARE THEATRE

FAMOUS PLAYERS-LASKY COMPANY

GOLDWAYN ACTS TO HEAD OFF F. P. L. CO.

GETS SHUBERT PLAYS, HOUSES

Following almost on the heels of the Famous Players-Lasky Corporation's absorption of the R. S. Moss string of theatres, came the announcement last week that the Goldwyn Company had negotiated an alliance with the Shuberts, A. H. Woods, the Selwyns and Frank J. Godol, representing theatrical interests, and several other individuals representing banking and commercial interests. In addition, the Goldwyn company increased its capitalization from \$20,000,000 to \$20,000,000.

Notably, the alliance of the Goldwyn company with the theatrical interests is for the purpose of insuring to the film company the motion picture producing rights to the many spoken plays produced by the theatre group. By the agreement on the speaking stage, even though they very often prove failures as such, are becoming more and more valuable film vehicles. However, those who are familiar with the situation, declare that the alliance with the Shuberts, Woods, Selwyns and Godol puts the Goldwyn company in a position to control the vast number of plays which throughout the land now controlled by the theatrical personnel mentioned.

The Goldwyn company now plans to produce motion pictures on a scale that will equal, if not surpass, the plans of the more formidable Famous Players-Lasky Company, whose stock is selling on the New York Stock Exchange at \$16 a share, giving reason that figure from \$20 in a comparatively short space of time, and which is reported to have behind it the financial backing of the DuPont millions. The latter film company, besides acquiring control of groups of theatres in several parts of the globe, recently acquired the motion picture rights to the plays owned by Charles Frohman, Inc., which were about 2,000 in number, and include many of the foremost dramatic successes of the last twenty-five years, and it being a well known fact that it is becoming more and more difficult for film companies to obtain scenes and plays, it becomes apparent what a valuable asset it is for film companies to control the rights to plays that have been produced in the theatre. The Shuberts, the Selwyns, and especially Woods, have produced some of the most successful plays of the last ten years.

However, the theatres controlled by the Shuberts, the Selwyns and Woods, and the fact that the Goldwyn company is now in a position to make use of the theatres during the summer lay-off in the regular dramatic season, at least for the exhibition of its film productions, is a card that carries with it obvious significance. Here is the Shubert array of theatres controlled on the East by J. J. Shubert, in New York City, that can be so used:

Astor, Nora Dayen, Maxine Elliott's, Central, Edison Bldg., Princeton, Plymouth, Forty-eighth Street, Morocco, Selwyn, Hudson, Vanderbilt, Harris, Edging, Lexington, M. Kahn, Mayday Opera House, Century, Park, Belmont, Riviera, Broadway, Winter Garden, Lyric, Forty-second Street, Republic, Thirtieth Street, Playhouse.

Several new theatres on Forty-second Street, to be known as Times Square and Forty-Second Street.

Brooklyn.

Majestic Theatre, Teller's Shubert.

Bronx.
Bronx Opera House.
The forthcoming street-out-of-town Shubert theatres that could be so used:

Boston.
Opera House, Shubert-Majestic, Shubert-Walton, Shubert-Plymouth Park Square.

Philadelphia.
Shubert Chestnut Street Opera House, Shubert-Lyric, Shubert-Adolph.

Washington.
Shubert-Belasco, Shubert-Garrick, Polk's, Alvin, Shubert-Pitt.

Pittsburgh.
Shubert-Majestic, Opera House.

Cleveland.
Colonial, New Theatre.

Detroit.
Opera House on Campus, Garrick, St. Louis.

Shubert-Jefferson, Shubert-Garrick.
Chicago.

Shubert-Garrick, Studebaker, Princess, La Salle, Woods.

New Haven-Shubert.
Chicago.

Springfield-Court Square.

Albany-New Theatre.
Shubert-Majestic, Van Riper Opera House.

Syracuse-Weiting Opera House.
Rochester-Lygon.

Montreal-Majestic's Theatre.
Toronto-Royal-Alexandra.

Buffalo-New Theatre.
Minneapolis-Davidson.

Minneapolis-Metropolitan Opera House.
St. Paul-Metropolitan Opera House.

Kansas City-Shubert.
Chicago.

Indianapolis-Shubert-Murat.
Columbus-Hartman.

Dayton-New Victory.
New Orleans-New Theatre.

Los Angeles-New Theatre.
Salt Lake City-Salt Lake Theatre.

Denver-Broadway Theatre.
Portland-Broad Street.

Newark-New Theatre.
Wilmington-Playhouse.

Baltimore-Auditorium.
Interest also attaches to the personnel that now comprises the directorate of the Goldwyn company. These are Samuel Goldwyn, president; chairman of the executive committee, Frank J. Godol; vice-presidents, Frank J. Godol, Morris Hilder, Lee Shubert, Edgar Selwyn, Abraham Lehr, treasurer; secretary, Samuel Goldwyn, F. J. Godol, Morris Hilder, Lee Shubert, A. H. Woods, Edgar Selwyn, Henry Hilder, Jacob Hilder, Harmon August, P. W. Haberman and Gabriel L. Hest.

These men represent enough capital to float almost any sort of motion picture or theatrical project. Eliminating Goldwyn, the Shuberts, Woods and the Selwyns, there is Frank J. Godol, the Franco-American automobile agent, whose wealth is variously estimated as at least \$10,000,000, and who is reported to be behind the Shuberts in many of their theatrical enterprises; he, it is said, having furnished the Shuberts the money with which they bought out the Cox interests. The two Hilders are reported to be of the firm of Samuel Hilder & Co., millionaires, manufacturers and distributors of novelties. It is said that they have invested in the Shubert theatre group, and other enterprises other than their own business.

Samuel Klein, attorney for the Shuberts, recently returned from the Coast, where he looked over the Goldwyn Studios and motion picture plant relating to the Goldwyn deal, which was pending at the time. At the closing of the deal he also represented Frank J. Godol.

U. S. TO STOP ENDORSEING FILMS

PRIVILEGE HAS BEEN ABUSED

WASHINGTON, D. C., Aug. 6.—The Public Health Service will not indorse any more film productions, as the result of the condemnation by several concerns of the Government's approval.

Resolving the great box office value of "Heist" pictures, because of the great appeal possessed, concerns have rubbed pell-mell into the production of such pictures, taking advantage of the support of the Health Bureau to further their pecuniary interests. The submitting of pictures for approval has been done purely to take advantage of the indorsement.

Another matter that had great bearing on the decision of the United States Health Service was the fight over "Fit to Win." In New York License Commissioner Gilchrist withdrew the license of scenes which showed the production. The matter came up in various courts, and after many legal battles, permission to exhibit was given. It was found that the Government body which approved the production was implicated and the matter was a source of serious trouble.

Dr. Claude C. Pierce, an official of the Public Health Service, explained that withdrawal of the license of such films does not mean that the Government does not consider the motion picture a valuable outlet of spreading education. The bureau can not, however, allow its backing to be used to further private interests.

Still ruling against such pictures, "Open Your Eyes," which recently closed at the Central, "Fit to Win," "The End of the Road" and "The Man Who Knew" will no longer have the support of the government to stand on. In the "Fit to Win" case, the backing of the federal health body was the main factor in the defense and the stone wall on which the exhibitors stood in defending themselves.

TAKE OVER BOSTON HOUSE

BOSTON, Aug. 6.—The Park Theatre here has been secured by the firm which now operates the Beacon, Modern and Shubert theatres, with the intention of introducing a long run policy into it something new here. It is planned to open it under the management of Labor Day with "The Miracle Man," the feature, booked for a run of four weeks. Exclusive of the first week, the theatre will be open for two, three and four weeks. The house will be generally improved, an orchestra of twenty pieces being added.

CHAPLIN SIGNS PRODIGY

LOS ANGELES, Cal., Aug. 2.—Charlie Chaplin has taken under his care a child prodigy, in the person of Jack Coogan. Coogan, the son of Ed Coogan, one of the vaudeville fame. Coogan senior is working with Paddy Arbuckle, while his son will be working with Chaplin, for a year.

FRANK KEENAN CANCELS DATES

SAN FRANCISCO, Cal., Aug. 4.—Frank Keenan, who has been conducting a campaign for the moving of motion picture studios to San Francisco, has cancelled all dates for the future, due to an attack of ptomaine poisoning.

"FALL OF BABYLON" CLOSING

D. W. Griffith's "The Fall of Babylon" is to make way for "The Hearts of the Women" and "The Birth of a Nation" have been written and which come into the George M. Cohan Theatre as the third of the Griffith repertoire.

EILEEN PERCY MARRIED

LOS ANGELES, Cal., Aug. 1.—Allison Percy was recently married secretly to Vernon Housh, a young actor of the late Adolphus Busch, of St. Louis, Mo. This fact was disclosed yesterday.

The bride was in a chorus in "The Cocoon Grove," New York, three years ago, and had a minor role in "The Man Who Came Back," as well as playing beginner's parts in films during the morning, all during the same period.

OVERHAUL MOSS HOUSES

Five of the Moss houses in New York are being renovated and redecorated prior to their opening under Famous Players-Lasky management. Two new ones are being built which will also go under the same direction. Those closed are The Jefferson, Hamilton, Regent, Flatbush and Prospect. The two new ones are to be "One Hundred and Eighty-first street and Broadway and One Hundred and Sixty-first street and Westchester avenue."

HARRY HODDINI BACK

Harry Houdini returned from California last week, after making a feature for the Famous Players-Lasky Company. The new picture is a serial thriller, the feature of which is the feats of Houdini, who escapes from numerous devices made to hold him. He started the picture shortly after he had finished work on "The Master Mystery," which was his last.

TWO COMPANIES COMBINE

Pioneer Pictures Corporation has combined with "The Greater Stars Corporation of Chicago, by which the latter acquires the rights of Wisconsin, Indiana and Illinois for all Pioneer Productions to be produced, acquired or released by them.

F. P. L. STOCK OVERSUBSCRIBED

The \$2,000 shares of stock, preferred, that were offered to stockholders of The Famous Players-Lasky Co., have been oversubscribed, according to Dominick and Dominick, who handled the issue.

F. L. BUTS "ROUND UP"

Famous Players-Lasky has purchased "The Round-Up," from Edward Day. It was originally a vaudeville sketch, but was elaborated into a full-fledged drama.

KARGER TAKES CONTROL

Maxwell Karger has taken complete control of all departments of Green Classics Incorporated, and will personally supervise all details of production.

ROWLAND BUYS PLAYS

Richard A. Rowland, president of Metro, now in Europe, called last week saying that he had acquired several new foreign plays. No names were mentioned.

SELECT GETS HERBERT BRENNON

Herbert Brennan, the director, has been signed by Select Pictures to direct one of their stars. He is at present in Italy directing Marie Doré.

REED SIGNS NEW CONTRACT

Wallace Reid has signed a new five-year contract with Paramount by which he receives a salary that graduates upward on a sliding scale.

LEW BOOBS BUSHMAN FEATURE

Marcus Loew has booked the first Vitaphone play, a comedy production, "Frying Hearts," into its entire chain-houses.

FIRST UNITED-FAIRBANKS NAMED

"His Majesty the American" is the title of the first Douglas Fairbanks, United Artist picture.

ACTORS AND MANAGERS HOLD CONFERENCE

(Continued from pages 3 and 8)

United States Attorney General George W. Wickham. This message carried good wishes for the success of the organization and that for a time the meeting was a standard contract. He then read a communication from Fred Lowenthal, telling him that the meeting which was held in Chicago on last Sunday night. Then a message was read from Milton Sills, who said that the picture actors in California were with the Equity in their battle with the managers and would give any assistance required.

Mr. Wilson then launched into his speech, which consumed sixteen minutes. He said that it was the first meeting of the Associated Actors and Actress of America. He said the issue was whether the actor should work eight performances a week or be compelled to work on the Sabbath also. He said the actor does not desire to work on Sunday, not because he is religious, but because he is entitled to a day of rest. But, should there be a popular movement and demand for Sunday shows and should their presentation be legalized, the actor would gladly appear. But he desires to be paid extra for his services at these performances.

"The managers do not want to pay, and that is the line of demarcation between him and us," he said.

He then told about the Century Theatre strike, and that all of the members acted as Heroes and Heroines and that they must continue to do so at the call of the Association, or they will not know where they stand. He said many a pleasant day will be afforded the managers by the association.

He said that it was an unfortunate fact that the managers had resorted at all hazards to disrupt the Equity and that they would succeed unless the members of the organization stick together and prevented it. Continuing, Wilson said:

"You have Victory in the palm of your hands, if you only remain loyal. Be just as loyal as the musicians and stage hands are. Do not leave us when we have been with you for the past six years, unless you intend to stand by us. You have the power to help the Association, so do it."

"Fair play is what we want and if you do not intend standing, get out now, as we do not want you to betray us at the last minute. This is a grand opportunity and if you pause it will take ten years to do again what you might do in one second by deserting the cause at a crucial moment."

"If you do not help you will get the same old pink contract with the same old pink disagreeable conditions under which you have suffered. If you permit them to put it over on you will do as much for them as you get. Rise up and protest, as this right belongs to you as actors."

"We will welcome the managers if they only play fair and treat you with respect and consideration."

Can you imagine the old fashioned intelligence and foolish arrogance of the managers in daring to refuse to recognize the efforts of our President, then Mr. Frank Hughes' efforts to act as arbitrators in this matter. They call them "introductory." How dare they refuse to arbitrate and insult such great public men who have rendered services in this matter. This has caused the newspapers to take notice upon the situation and uphold our cause.

"How honored these men would feel to sit down on an intelligent plan with Jake and Lee, Abe and Sam, and others. How glad they would be to do this!"

"The managers have never been your friends. God preserve the actor from his wish and hope to be friends with them."

"The whole hearted and give your efforts toward this cause without reserve. Be educated and know the difference between conveniences and losses you may suffer now if it will all come back to you if you will not follow the Equity."

Charles B. Stevenson was then introduced, and asked to read the resolutions which had been adopted by the managers. These were finally adopted by a unanimous vote, after several of the speakers had discoursed on their benefits and advantages to the organization and the actor. They were as follows:

"Whereas, after friendly negotiation, the difference of opinion between the several labor bodies representing the actor and the managers have been rejected, and an international body, the Associated Actors and Actress of America, in affiliation with the American Federation of Labor, has been formed;

"Now therefore be it resolved, that the representatives and members of the several labor bodies represented do hereby pledge devotion, service and fidelity to the cause of the actor and guarantee the loyalty of its members to the American Federation of Labor and to be its member."

Resolved, That we pledge ourselves to confer upon our respective constituent bodies to make and enforce strict rules controlling and governing the action of individual members of the several branches to give 100 per cent. force and effect to the resolutions of the Equity Association.

"It appearing that the efforts of the Actors Equity Association, which has six years ago, twenty and, persistently worked for the smaller, better, and more intelligent representation of the actor by the refusal of the Producing Managers' Association to recognize the Equity Association."

And it further appearing that the actor's Equity Association, which has six years ago, twenty and, persistently worked for the smaller, better, and more intelligent representation of the actor by the refusal of the Producing Managers' Association to recognize the Equity Association."

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to be one of the best organizations that ever went into that body. We may have stumbled in the past, but we are going straight now. We will show it in our work for the Liberty bond drive. We are going to prove ourselves, and I believe we will receive all that labor has to give us."

"We are going to ask those individuals who now have contracts to prove themselves."

High Frayne, State organizer of the American Federation of Labor, was the next speaker. His address was almost entirely a plea for the principles of arbitrage and support of the American Federation of Labor that justice and right may obtain. This controversy will be honorably settled to the satisfaction of all concerned.

"The President of this United States has laid down the national principle during the war, that whether you work with

your hands or with your head, you are entitled to organize and to collective bargaining with employers."

"The idea that actors and actresses by joining organized labor must associate with bricklayers, and hodcarriers and plumbers is stated by your enemies for a purpose. You are here because you could not gain the common recognition that is due and accorded to hodcarriers, bricklayers and plumbers, and should not withdraw their patronage from the theaters they will do it."

"Your demands are right, not only to labor, but to every fair minded person in America to obtain that which is rightfully yours. We will give you our aid and assistance. But it is up to you to go through suffering conditions or unite and demand a change of conditions."

"I see a new page and day for your profession, for, up to this time, on account of dignity, you did not affiliate with labor. But actors must act. They are not different than anyone else."

These remarks brought a roar of applause.

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A NEW VOGUE IN BALLADS

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NUMBER ON THE HIGH
ROAD TO POPULARITY

"I'LL SAY SHE DOES" RELEASED THROUGH THE COURTESY
OF AL JOLSON-A SURE FIRE HIT!

"YOU'RE STILL AN OLD SWEETHEART OF MINE"
THE NEW BALLAD SUCCESS BY THE WRITERS OF "TELL WE MEET AGAIN"

"HER DANNY" A BEAUTIFUL SENTIMENTAL ROMANTIC
IRISH BALLAD SUNG WITH TREMENDOUS
SUCCESS BY AL JOLSON BUT RELEASED FOR ALL

"NOT IN A THOUSAND YEARS"
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AUGUST 13, 1919

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Back where glan-ces and fond ro-man-ces are ming-led with per-fume of ros-es;

Mem-ories are turn-ing to days of long a-go, And your heart is yearn-ing for one you used to know;

"Way down you-der, a-gain you wan-der, It's all a Ken-tuck-y Dream....."

Sweet mem-ory girls..... Sweet-heart of yore.....

Some-times when I'm lone-ly and blue, No one will do, No one but you, dear, Your

voice far a-way..... Comes back to say.....

"Kiss me".... then in fan-cy I seem, With my Ken-tuck-y Dream...

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NEW YORK, AUGUST 13, 1919

EVERYTHING BEING USED

Up to the time of the beginning of the actors' strike late last week, there was a great scarcity of rehearsal halls. In some instances, the situation became so acute for producers that they offered bonuses to owners for quarters in which rehearsals could be conducted.

Charles B. Dillingham is one producer who was hit hard, for it was reported that he and two of his agents offered to lease Unity Hall at 341 West Forty-seventh street after falling to obtain rehearsal quarters there. Dillingham had been quick to get ready to lease the hall for the new Broadway Knicker show, "Jack-O'-Lantern," which "She's a Good Fellow" (chorus), "The Canary," and a new musical show by Jerome Kern, as yet without a title.

Now is Dillingham's problem, due to the fact that he has no other place to go as early as last December, he leased Academy Hall, at 115 West Seventy-ninth street, for the period of his lease extending from June 15 to September 15, and paying at the rate of \$100 a month for the rooms and the use of the hall as a dormitory.

Of course, producers like the Shuberts have a number of theatres which they can utilise during the day for rehearsal purposes, so they are not affected by the situation. But those who do not control a string of theatres are feeling the situation keenly, which is because more shows are being produced this season than ever before. As a result almost every hall that has a piano in it, from Fourteenth street to the Bronx, is being used.

Counts and Tenna, after trying vainly for a week to rent a hall in which to rehearse their "Kiss Burglar" road show, finally obtained quarters in Yorkville Casino in East Eighty-sixth street, where they had to rent one of the rooms for a minimum period of two weeks, paying \$85 for that period.

A list of some of the shows rehearsing at present in several of the better known halls lying contiguous to the theatrical section reveals the crowded condition that prevails.

At Unity Hall, on West Forty-seventh street, Billy Lovatt, superintendent, stated last week that, for the past four weeks, on an average of four producers have been turned down by him because the rooms were being used and will be until the latter part of this month. The producers who are rehearsing shows there at present are: Strause and Franklin, "Around the Town," a burlesque show; Aubrey Mitten, the "Dancing Widows," and John Cort's "Flowers." T. W. Dinkins is also rehearsing a show there.

In addition to these there are a number of vaudeville acts rehearsing, among which is "The Bridal Night."

(Continued on page 33.)

Los Angeles, Cal., Aug. 8.—The police were arrested in connection with one of the largest grand larceny cases of the year, W. LeRoy, who, they claim, is an "Escapee Artist," and, with his wife, did an act on the Orpheum Circuit known as "The LeRoy Escape Compe." LeRoy and his wife, according to the police, retired several years ago, and bought a ranch in Colorado. They did not succeed, so, it is said, they mortgaged the cattle. Later they sold the cattle and also two touring cars they had mortgaged and disappeared. They were apprehended since they had been finally apprehended by Deputy Sheriff J. H. Magee, Pueblo county, where they had their ranch.

LOS ANGELES, Cal., Aug. 9.—Through a settlement out of court and subsequent dismissal, there became known today, for the first time, the fact that George Beban, the motion picture star, had been sued for \$5,000 on a charge of slander, by Robert Dillon, a scenario writer.

Beban, who had lost his wallet in a hotel, is alleged to have remarked, "that's what Dillon got my wallet."

Dillon says that the purse was found by porter and returned to Beban and when Beban refused to retract the remark, he fled. The amount of settlement was not stated.

SAN FRANCISCO, Aug. 8.—Hayden Stevenson, an actor, suddenly went insane this week while at Market and Powell streets. He started to shout the lines from "Sea For Three," in which he had been appearing in the Northwest, and grew so demonstrative that he was placed under arrest. He was taken to a detention hospital and there it was thought that he was suffering from shell-shock, for in his mutterings he was heard to repeat something about "France" and "shells."

CIRCUS TRAINS BEING HELD OF ELGIN, Ill., Aug. 9.—Circuses being caught through the Chicago railroad yards, should be careful in securing trains, as the agents are very careless and frequent reports of lost matinees due to delayed trains have been made. The A. L. G. Barnes show recently lost a matinee in this town, when it was delayed by the carelessness of Chicago traffic agents. The show made up at the night performance, despite a traction strike here, but it should not have lost the matinee.

SAN FRANCISCO, Cal., Aug. 9.—S. H. Feldlander, a veteran theatrical manager in this city, is under the care of physicians and nurses at the home of his daughters in Los Angeles, having been forced to retire from business, after a prolonged fight against retirement due to illness.

SAUL KILL COPS! FINCHED
SAN FRANCISCO, Aug. 9.—William B. Carr, an actor, was arrested here this week for stirring a riot between the police and some soldiers in front of the Grand Hotel. Carr, who was present, yelled: "Kill the cops!" and one of the party mentioned immediately after him.

The stage hands will refuse to go out in sympathy with the Actors' Equity Association in their strike against the producing managers of their own union and are compelled to do so, with lassitude, upon giving the managers thirty days notice of their intention. This is the preponderance of opinion of the union heads after a series of informal discussions which have been held upon the matter since the strike began. It was reported early this week that the A. E. A., had applied to them for their support, as was also done with the musicians, which made it necessary for both bodies to give the matter some consideration.

The musicians have not stated their stand in the matter, but, should they decide to take any action whereby they will be able to force the local union to accept their demands, they will have to submit to the local union members for action. It would take several days, if not a week, before the members of the organization could have the vote prepared to accept it and vote approving to their judgment.

One of the heads of the stage hands union who is known to voice the sentiments of the local, says that, morally, they are against the strike, but they are afraid that they feel that the actors are a new organization and that, to the minds of some, joined the ranks of labor for the first time. He says that the union has developed to be the present emergency. He declared that they would prefer to have the actor stand on his own resources instead of involving the other organizations in

Firing their first gun in a legal field, the managers resorted to the courts on Monday to restrain the A. E. A., and its members from interfering with production. The first move was a suit filed in the United States District Court of the Southern District of New York, by the Winter Garden Company, against 300 prominent members of the Equity, for aggregate damages of \$500,000.

In their complaint, the Winter Garden Company state they operate the shows "Shubert's Galities of 1919" and "Monte Cristo, Jr.," the former playing at the 44th Street theatre and the latter at the Winter garden.

It states that Francis Wilson, president; Frank Gillmore, executive secretary and Richard A. Purdy, treasurer of the A. E. A., and the other persons named as defendants, are citizens and residents of the State of New York and have actively participated in and directed the acts complained of.

It alleges that not only did the Actors' Equity Association prevent players from working, but, in instances, threatened to stone players if they did appear. The complaint is made by Bainbridge Colby and William Klein as counsel for the Wintergarden Company and is signed by Lee Shubert, as vice-president.

The complaint in this case follows the precedent of the general lines of the famous "Danbury" batters case of several

The Winter Garden Company also applied for injunctions severally and collectively against the members of the Actors' Equity Association, as 'individuals and as members of the organization, to restrain them from acting in any way to interfere with the performances of the shows mentioned above. The name of Ralph Herd originally appeared as one of the defendants in this action as it was at first reported that Herd had left the Winter Garden, but late Monday afternoon he resigned from the Equity and returned to the Winter Garden after www.fox.com/news

The complaint states that the "Gaities of 1919" involved a production expenditure of \$100,000 and that \$15,000 has been expended in advertising the show since its initial performance. June 25th.

It then specifies that, as a result of the activities of the defendants on and prior to Aug. 7th, Ed. Wynn, George Hassell, Kuy Kendall, Harry Fender, William Kent, Ted Lorraine, Gladys Walton, Muriel Tindall, Sam White, Lew Clayton, Stewart Baird and Marjorie Gateson, widely known as performers to theatregoers left the employ of the plaintiff to strike in the cause of the Actors' union.

(a) interfering or attempting to interfere with the plaintiff's employees and unlawfully bringing about by plaintiff's employees of contracts of service existing with the plaintiff's present and future employees.

(b)—From wilfully and unlawfully inducing such employees present and future, to leave plaintiff's service and from interfering or attempting to interfere with plaintiff's employees.

(c)—From compelling or inducing or attempting to compel or induce by threats, intimidation, coercion, or abusive and violent language, any of the plaintiff's employees to leave its services or fail or refuse to work.

(d)—That the strike resolutions of the defendant association in so far as it affects or relates to employers of the plaintiff, necessitate their duties, as such employees or compelling or attempting to compel by like means any person desiring to seek employment therein.

(e)—That the Defendant association, its officers, members, agents and servants be

enjoined and restrained from taking any further steps or proceedings in furtherance of or in execution of the strike resolution and the conspiracy referred to in this bill in so far as it applies or relates to employees of the plaintiff with whom it has contracts of service.

(f) — That the plaintiff have such "other and further relief as may be just."

(g) — That the plaintiff recover the sum of \$500,000 damages.

With the announcement "I feel honored to announce that I have become, to-day, a member of the Producing Managers' Association," being sent to the Astor-Lenox-Tilden Foundation in reply to their ultimatum that he declare his position, Flo. Ziegfeld had Mortimer Pfohl Institute in the New York Southern Court, 100 Madison Avenue.

Continued on page 23.)

B.B.T. STRIKE HIT BROOKLYN AND CONEY ISLAND BUSINESS

Island Attractions Alone Estimated to Have Lost \$800,000—Hendersons and New Brighton Vaudeville Houses Suffer from Traffic Tie-Up.

As a result of the strike on the Brooklyn Rapid Transit lines, amusements in Brooklyn all suffered a decrease in business last week, although the decrease was much more marked in some sections of the city than in others. Samuel W. Humphreys, president of the Coney Island Board of Trade, says Coney Island alone lost \$800,000.

The Island and Brighton Beach were particularly hard hit by the strike, and business at the first, which, in this season of present weather conditions, could be record-breaking, was very poor because of Coney's inaccessibility. In fact, from the standpoint of attendance, it looked like early winter at the island. As far as the accommodations were concerned, however, it was as well as usual on the ground, for business would have been less than break.

With the exception of automobile parties and those who journeyed out in rubber-tyred wagons and auto-trucks, the place was deserted, and the hotels and restaurants admitted they were playing a losing game.

The New Brighton Theatre played to empty houses. The small crowd that braved the strike and came out to the theatre was in the main composed of the same, and, in the words of one of the officials connected with the theatre, "business was absolutely killed."

It was admitted at the booking office that the same condition was met at Henderson's Grand Hotel, the performers playing to empty chairs.

Not the least difficult task was to get the employees of the theatres and hotels from work early and promptly, and this

difficulty was coped with by employing taxis and charging the bills up to the house.

The performers on the Brighton and Henderson bills are asked about as they were to move to the Hotel Shelbourne, at Brighton, so that they would be near the theatre at which they were to appear, in this way the bills were not held up through performers being unable to reach the island in time to appear promptly.

The Orpheum business kept up fairly well. Other than that there were more late comers than usual, the business was good. This was due to the fact that the Orpheum is near the subway line. The big motor cars which carried the Orpheum business kept busy transporting working girls to and from their destinations.

The Loew houses chief concern in Brooklyn was to see that the acts arrived in time, but there was not much trouble in this particular, although most of the performers had to avail themselves of taxi cabs to reach their theatres.

Nearly all the houses drew much of their regular patronage, as most of the small-time houses are either close to the subway or to the Long Island Railroad, either of which put them within easy reach.

When the Long Island Railroad made a temporary stoppage at the Orpheum, the business of the Bushwick was somewhat affected. A hub of the Long Island Railroad was charged \$150 a week for the Orpheum. The Loew houses, appearing at this extortion were forced to walk the Long Island ties for several blocks, just as theatrical legends say all theatres did before the days of better salaries.

SAYS HUSBAND WAS BURDEN

SAN FRANCISCO, Aug. 11.—An announcement of her marriage to Frank L. Vallent, formerly a lieutenant in the Aviation corps, was granted to Helen Collier, by Judge Flood, last week. In her testimony the actress declared that her husband had been only a burden to her, having borrowed more than \$10,000, which he never gave back. Legal proceedings were pending from the East to San Francisco to get the divorce in another time she included. She further stated that she had never lived with Vallent.

The day before Christmas in 1917, she told him that if he really loved her, he would marry her immediately, declaring that she had not known him long enough. He would so ardently, however, that she married him the next day. It was then, she says, that he borrowed the \$10,000 and left her. Vallent is now in Texas and made no effort to contest the annulment suit.

ACTOR TO BUILD HOTEL

NEW LONDON, Mass., Aug. 11.—James O'Neill has bought a large lot of land and a large plot of water-front property on the T. A. Scott Wrecking Company, of Lowell, Mass. O'Neill has bought property on Green Street here, intends to build a large hotel for men on the site, in the autumn. O'Neill has a number of prominent friends. O'Neill has figured in a number of deals here lately, the sums involved totaling about \$100,000.

"MOLIERE" TO CLOSE

SAN FRANCISCO, Aug. 7.—Henry Miller and Francisco Bates, in "Molier," are scheduled to close at the Columbia, here, on August 13. The accompaniment by Tom Brown's Saxophone Band, is slated to open there on August 11.

VALUES PLAYLET AT \$10,000

WAGNER, the playwright, has just asked for the sum of \$10,000 as the value of his one-act play, "The Come-Back," for motion picture rights. The Mutual Film Corporation had not the Mutual Film Corporation had not the title for one of its film productions, he could not have obtained the motion picture rights of the playlet. He subsequently developed it into a three-act drama for the stage, which was rejected by producers because the film company had used the title.

Dickey was leasing from William Klein, the Shubert attorney, who was appointed referee by the Appellate Division, to the film company, the higher court, the film company for alleged unfair competition and an accounting. He claimed that the film company had adapted the title "The Come-Back" for one of its feature pictures, after he had popularized the title through his playlet, which he presented in vaudeville throughout the country for sixty weeks.

He sued in the Supreme Court, where he received a verdict in his favor against the Mutual Film Corporation, the court's decree providing for an accounting, in addition to the injunctive relief granted. However, the film company appealed to the Appellate Division, the higher court, modifying the judgment of the court below, the modification being that there was to be no accounting, and that a referee was to be appointed simply to pass on the extent of the damages suffered by Dickey and compute the amount in the referee's estimation, proved.

In answer to questions put by him by E. B. Browne, attorney for the Mutual Film Corporation, Dickey stated that the smallest amount he ever received from his film company for the motion picture right to say of his plays was \$3,000, and the largest amount was \$17,000.

At New York, Dickey's attorney, brought out that Dickey received \$10,000 for the motion picture right to say of "The Come-Back."

Referee Klein adjourned the hearing to give Dickey a chance to produce the facts and figures of the value of his motion picture rights. It was said that William Harris would testify for Dickey.

WANTS TO CENSOR LOBBIES

SEATTLE, Wash., Aug. 9.—Mayor Ott Benson has been asked by Alice Lord, secretary of the Seattle Board of Theatre Censors, for jurisdiction over the lobby advertising in the theatres of the city. The board has asked that the present ordinance governing theatre censorship be amended to include as much as would give it the authority.

The board claims that theatre managers resort to a good deal of false advertising in lobby displays, and therefore censorship over them is needed. The Mayor refused the request of the city Council.

OLD PROCTOR HOUSE REOPENS

NEW YORK, Aug. 9.—The Old Proctor's Annex, now known as the "Albany Theatre," will re-open on Monday, August 11, as a motion picture house, the theatre is now owned by Sam Suckow.

The theatre has been entirely rebuilt. The floor is now on concrete, and the building is being refitted to see the pictures from any part of the house. New upholstered chairs and new curtains will give the theatre a new look.

The interior has been beautifully decorated and the house will show first run productions, with an orchestra accompaniment.

SINOPOULO GOING TO GREECE

OKLAHOMA, Okla., Aug. 11.—John Sinopoulou, local theatrical man, left last week on a journey which will take him to Greece, where he will visit his parents in Sparta. He will stop at New York and Chicago on his way to New Orleans, where he will visit his brother. While he is away, Peter Sinopoulou, his brother, will look after his interests. The latter is the manager of the Lyric here.

BACON SELLS NEW PLAY

NEW YORK, Aug. 11.—The dramatist has written another play called "Five O'Clock," which he has sold to Walter Wagner.

HOPWOOD SCORES AGAIN

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SELL THEATRE'S STAGE EFFECTS

MONTREAL, Aug. 11.—The scenery and stage effects used by the late Sir Herbert Beerbohm Tree in "Henry VIII," "The Merry Wives of Windsor," which have been stored here since March, 1917, were sold yesterday at auction. The whole lot cost \$200,000, says the auctioneers, Rae and Donnelly, and they brought about \$400.

Sir Herbert's stage effects were stored here when Sir Herbert left in March, 1917, and were to have been forwarded to America, but the effects could not be provided. Sir Herbert died in England on July 2, 1917.

The costumes were sold separately. Sir Herbert's departure from Montreal, but the scenery has been in storage ever since at the rate of \$150 a month. The executors of the estate authorized Rae and Donnelly to dispose of the effects at public auction. This is \$1,000 on the property, but the fact that this sum could not be repaid, and the property was not put up and will probably disappear from the Government.

RUTH ST. DENIS SCORES

SAN FRANCISCO, Aug. 11.—Ruth St. Denis has scored a pronounced success in a play written especially for her by Constantine Costello, called "Mardi, Sister of Moses." The music was composed by Professor E. G. Strickley.

The new drama received its debut at the Greek Theatre in Berkeley a few nights ago, packing the theatre to a comfortable capacity. The play, given by Ruth St. Denis and Constantine Costello, was a speaking part and the new playlet role was received with marked appreciation.

It is the most spectacular production that has ever been staged at the Greek Theatre. The play, written by Ruth St. Denis, is a history. Ted Sharna, her husband, is the history of Moses, gave an excellent portrayal.

The play, given by Ruth St. Denis and Constantine Costello, was a speaking part and the new playlet role was received with marked appreciation.

C. & H. GET NEW PLAY

CHICAGO, Aug. 11.—Oscar and Harris last week secured the producing rights of a new play written by Paul Dickson and Harry Green, called "The Leading Lady" and other plays, which they will produce next fall. The play, written by Paul Dickson and Harry Green, is a three-act comedy drama.

BREWSTER CO. AFTER HOUSES

BOSTON, Mass., Aug. 9.—The Brewster Amusement company has announced the taking over of a number of theatres throughout the United States. The company has had a very successful Park season, running five parks and five shows. W. Brewster Gallagher, president of the company, is now in Portland, Me., on September 1. Fred Brewster and M. J. Mearns are to remain in charge of the Boston office.

ENGAGED FOR HOT SHOW

Bert Levy and Edwin Hansford have been engaged for a hot show at the Grand Show. They were with the show last season.

JULIAN ELTINGE ANNOUNCES WORLD TOUR

WILL CARRY FULL REVUE.

Los Angeles, Aug. 9.—It has been announced here that Julian Eltinge, who has for many seasons headlined in all of the best vaudeville houses the country over, and who is credited with being the world's premiere female impersonator, is to make a tour of the world with a selected company of specialty artists.

Eltinge, who has long desired to appear on the continent and who has received many offers to appear in London and Paris, had planned just such a tour when the war broke out. Now, however, he feels free to continue with his scheme and it is announced that he will start from here as soon as he can arrange the necessary details.

In many of the far Eastern countries which Eltinge plans to tour, feminine impersonators have long been a part of the theatre, and, consequently, much in demand. He feels that he will be justified by the results of his appearance in these countries, in risking the tour, and plans to appear in Great Britain, France, Australia, Japan, China, and perhaps even Turkey.

The Eltinge show, at present, includes Leo Beers, the Grandchild brothers, Cleo Casanova, Virginia Williams, Marie Currier, Gertrude, Marion, Radium girls, the Littlefolies, Ford and Price, Marie Currier, Arthur Shrier, and Kathleen Dewey.

BILLY REEVES MARRIES

William Reeves Sheridan (Billy Reeves), of Stippier, Kennedy and Reeves, was married Wednesday, Aug. 6, to Miss Evelyn Transfield, of the Transfield Sisters, a well-known sister act. The ceremony was performed by the Rev. Father A. Savary at the Church of the Ascension in Oak Park, Ill.

Reeves was attended by Herbert Stokely, a non-professional, of Los Angeles. The bride's attendants were Miss Florence Transfield, sister, and Miss Ina Bellaines, of "Four Girls and a Maid." The wedding feast was served at the home of Mr. and Mrs. W. B. Raffen in Park Road, father and mother of Miss Bellaines.

After a short honeymoon Mrs. Sheridan will rejoin her sister for a vaudeville tour. Reeves will rejoin his former stage mates and again appear in the variety theatre.

HAMMOND GETS NEW HOUSES

Hammond, Ind., is to have two new vaudeville theatres this year. One will be erected on South Roman street, with a seating capacity of 3,000, and the other will be built on the same street and have the same amount of seats. Efforts to ascertain those in back of the ventures proved futile. It is said that Hammond next season will be asked for opposition. The Western Vaudeville Managers' Association is reported as being back of one of the contemplated theatres, and possibly George H. Webster will figure in the other.

J. PAULINE FEATURED IN FILM

J. Robert Pauline, well known as a hypnotist in vaudeville, is to be featured in a new film-opera being given the temporary title of "Brewster's Mysterious Millions." The production is under way at the studios of the contemplated theatre at Finishing, Long Island.

NEW ACTS.

Jack Neville, formerly of Halliday and Neville, will appear with Frank Reese and a new offering. The act, written by Frank Kennedy, will have special scenery and will be handled by Harry Eltinger.

With Stone and Harry Aronson opened last week on Proctor time, booked by Sid Unger, of the Strand Buildings.

The Jazz Maniacs, headed by Billy Rogers, jazz violinist, and with Edith Down and Lucille Borin as principals, will open this week at Kew-Forest, Brooklyn. The act, in addition to those mentioned, has a five piece orchestra and is booked by Nat Nansam.

William Brandell has a new girl act ready for production, called *Oh Something*, which will have a cast of twelve people, four principals and a chorus of eight. Jack Clair, Victor Kabbay and Blanche Boone have been engaged for it thus far.

Simpletown is the title of a new act which Arthur Lyons put into rehearsal yesterday.

Marion and Billy have a singing act in rehearsal which will be handled by Arthur Lyons.

Arthur Lyons has a new act entitled *The Rose Garden* in rehearsal. Van Avery wrote it. The cast includes John Woodford, George Wallace and Dolly Grey.

With Stone and Harry Aronson, a new act by B. Lohmuller will present shortly. It is to have a cast of seven, three principals and a chorus of four.

Joe Collini, formerly in the act on Doran and Collini, is playing at the Spanish Comedienne.

Secret Service, with a cast of ten and written by Joseph L. Brownlee, is a new act which Herman Becker has in preparation.

LEAVING FANTASIES HOUSE

SPOKANE, Wash., Aug. 9.—R. W. DeLeon, who for the last twelve years has been assistant manager of the Fantasy House Theatre, is resigning that position to devote his time exclusively to the advertising business. He began in his twelve years ago when he started to publish the programs for several theatres in this city and to handle their circular advertising. His success has been so great that he is to open overleafing company. No one will be named to succeed him.

HART REVIVING OLD TRIO ACT

The old act of Keno Lloyd and Davis, known as "Art We Nutty" is being revived by Keno Lloyd and Davis. The act has toured the London Music Halls and appeared in Paris.

A new appear in the pair formerly played by Miss Davis and another young man will replace Tom and Betty. Lloyd left the act with Frank Lloyd, are now rehearsing the turn, which they expect to open on the two-day soon.

LEICHTER HAS ROAD SHOW

Al. Leichter, of the Putnam Building, will soon go on the road with a road show of fourteen people. He will also arrange for the presentation of musicals in various theatres. He is present he is organizing the "Juvenile Follies," featuring twenty juveniles. The act will contain special numbers and will have a set of scenery around it. It opens in New England the latter part of this season.

N. V. A. SHOWS OFF TROPHY

The F. Albee Trophy Cup which was presented to the National Vaudeville Artists for winning a baseball victory over the Boston Braves, was shown by the F. Albee Club. The trophy is now on exhibition at the N. V. A. club rooms. The trophy is a simple silver vase bearing a neat inscription from the donor.

VAUDE. SEASON STARTS HERE SEPT. 1

ORPHEUM HOUSES OPEN EARLIER

Big time vaudeville in New York City will be in full swing again on September 1st which is the date set for the opening of the Colonial and Alhambra Theatres which have been closed during the summer months.

The theatres are undergoing but few repairs and there are no important changes in the personnel of the house staff or musicians.

The shows scheduled for the openings have not, as yet, been announced.

The Orpheum Circuit started its new season on August 4th at Wilmington with Benjie Clayton headlining the bill. The same show opens the Grand at Oldbury, the Royal at Victoria, the Orpheum at Vancouver, the Moore at Seattle and the High at Portland on August 15th. August 15th, August 18th, August 24th and August 31st respectively.

The United States Jass Band leads the acts that open the Omaha Orpheum on August 17th. Mrs. Gene Hughes and Company, and Stone and Kalls share headline honors on the opening bill at Minneapolis, while "Not Yet Marie" tops the opening program at St. Paul on August 17th. The Orpheum at Kansas City opens on August 24th with Glodine and Bloomer. The act at St. Louis, St. Paul and Albertina Raech and Ballet open the Orpheum at Des Moines on August 24th. The act at St. Louis will have first honors on the opening bill at Duluth on the same date.

The Morgan Danvers will open Salt Lake, Denver, and Lincoln on August 6th, August 12th and August 17th respectively.

The Palace Theatre, Chicago, will have the Spanish Dancers as its headline attraction when it opens on September 1st, and Stella Mayhew tops the bill at the St. Louis Orpheum which opens on the same date. The opening bills for Milwaukee, St. Paul, New Orleans, Sacramento, Stockton, and Fresno have not as yet been determined. San Francisco, Los Angeles and the Chicago Majestic did not close this summer.

SAUBER HAS NEW ACT

Harry Sauber has in preparation a number of new acts, which will soon open, in addition to those of last season. Among them are: "All for Love," a musical farce, featuring Max Furman and three others. "New Noddy" will re-open on Sept. 22, with Al Weber again featured. The League of Nations will start another tour on Sept. 8 with Claude West starring.

"The Premium Girl" is the title of a new girl act, soon to be laid in the United City Store premium station.

"Give Us a Kiss," a musical farce with Lew Sharpe and Marie Bergson, is being prepared, and "Pat" Morse and two girls will be seen in another farce with music called "The New Butler."

THORNE AND BRENNAN TEAM UP

After playing together on the N. V. A. baseball team, Eddie Thorne and Eddie Brennan have teamed up as a musical act on the Keith circuit, and are opening next week at Paterson, N. J., in a new act. Brennan previously appeared with a trio while Thorne was a member of "The Singing Firemen" company.

N. V. A. BALL SEASON ENDS

Baseball spectators at the N. V. A. came to the "addition" of the players on the club's team were forced to lay aside their spiked shoes and get to go to the game again. The starting of the new vaudeville season has so greatly hampered the team that it is unlikely that any more games will be scheduled for the season. The club will thus rest content on its present record, which is games won, eight; games lost, four.

The victors include three games against the Lights, two against Edgewood and single victories against the Van and Schenck teams, the Friars and the J. P. Morgan nine. The latter team, which heads the Bankers' League, was trimmed by the actors with a score of 25 to 2. The vaudeville side suffered defeats at the hands of the Lights, the Leavitts, Universal and Winona during the season.

A baseball team without a pitcher is like a bear maimed the kick, and Buddy Shepard, who pitched the N. V. A. to a number of victories, is opening for the new season next week. Others who must quit the diamond on the theory that business comes before pleasure, are Joe Brown, the batsman, Eddie Brennan, first baseman, and Tommy Harvey, who held the position behind the bat.

LOWE MANAGER IN COURT

Albert Guterman, manager of Low's Delancy Street Theatre, appeared in Essex Market Court on Sunday against Mr. James J. Seamus, of 1412 Madison avenue, who, he claimed, was releasing a disturbance and making nuisances of themselves during a performance.

Guterman claimed that the Federators had paid for two seats, but, Guterman said, the seats were not used. He was drawn to them at first by their loud laughter at the wrong time. He sent an attendant to quiet them. A while later, the laughter was repeated. This time Guterman went down the aisle himself and found Mrs. Federator comfortably reposing in her husband's lap, which position, according to Guterman, was against the fire department regulations.

KEITHS LEASE CLEVELAND SITE

CLEVELAND, Aug. 8.—The announcement was made this week that Keith interests and the Keith Theatre have acquired the lease of the Prospect Theatre here, and the Metropolitan Cafe, adjoining, making the new Keith Theatre, as assured fact.

It is proposed to construct a theatre on the property and a twelve-story office building with five stories over the theatre auditorium.

COLORED DANCERS STOPPED

SAN FRANCISCO, Cal., Aug. 9.—A troupe of eight colored shimmy dancers, which opened at the Strand last week, was forced to close because of police interference. The cops ordered the management to cancel the act, and it was replaced with a refined dancing specialty.

COAST DISCOVERS NEW DANCE

SAN FRANCISCO, Cal., Aug. 9.—There is a new dance coming into vogue here with promises to eclipse the "shimmy" in point of popularity. It is called "The San Francisco Shiver."

CHINESE JAZZ BAND OPENS

SAN FRANCISCO, Cal., Aug. 9.—A local jazz band, composed of Chinese musicians, which has been appearing at the Orpheum Theatre, will be headed by Thomas B. Kennedy, has made a hit, and is booked for the Orpheum Circuit.

GET KEITH TIME ROUTE

Daley and Berlew have been given a route of forty weeks on the Keith time.

NEW BRIGHTON

Following the opening overture by Ben Roberts and his orchestra, who rendered "The New Sensation," Maryna and Florence started the bill off with a juggling act that contained quite a few new tricks. Maryna, who does most of the juggling, went through a routine of feats, taking hoops, balls and various other kinds of apparatus. Florence, who assists him, did a few things in the line of juggling and, and also displayed fair dog-dances ability.

Lon Reed and Al Tucker went well with their violin offering. The boys play well, but lack something to live up to their ability of "Full o' Pep." One of them played with the bow in his mouth; another time he rendered the "Toot and Peasant" overture with the bow held between his legs, while the other executed a good eccentric dance. The same dance, in his violin solo, would benefit himself and the act by using a little more than his present song. The closing of the act is good and, with a little more life injected into the routine, the turn will make a dash for a violin act.

Ruth Budd, a pretty girl, with pretty curls and charming personality, rendered an excellent account of her act. She sang a few songs in a pleasing voice, did a neat dance, but gave the audience thrills with her high kicking and her use of the iron rings. Her maid rendered capable assistance and displayed a pretty pair of legs. The act was good, but Ruth and Miss Budd is by no means lacking when it comes to an attractive figure.

The Lightner Girls and Alexander picked up the program. Ruth Budd left it off, and before they were half way through, had a nice-end hit safely stored away. The act was good, but the girls were not one of the Misses Lightner is excellent. They offered a number of fancy melodies, and a good account of a new number, by the Lightner girls, called "These're Always Songs to Take You Places." The United States Navy Club of Hamlet-Roads Naval Training Station, consisting of thirty-four neat appearing, gobs and Jerry Swinford, conductor, who organized them, under the direction of William G. Newman, sang their way into the favor of the audience and made an excellent impression. The boys all have good voices and a good variety of numbers, and on Monday presented a very prompt program. The offering will be reviewed under New Acts.

During the intermission, Eugene Roberts and his orchestra gave a dandy jazz selection from "Oh, What a Girl."

Nate Leipzig opened the second half to a skeptical audience, but, after a few tricks, opening with his thimble stunts and a few card tricks, soon had the people in the house wondering at the various feats which he performed, which were nothing short of marvelous. Leipzig, besides being a very good card expert, is a knowledge of showmanship and displayed it to good advantage on this audience.

Sebastian is a well-known dancer who has been absent from the stage for a number of years, presented a new tangle-act, the act that has been the mainstay of his class from start to finish. In this act, he is assisted by Olga Myers and Arthur Anderson. The latter of the pair, Olga Myers is an attractive girl who possesses personality and dances exceptionally well. Sebastian was wonderful, and his act was exceptional. It will be reviewed under New Acts.

George MacFarlane, assisted by Harry DeCosta, did the classic offering. His act was pleasing. De Costa rendered a few of his own numbers, and MacFarlane did his best, and the act was good.

Bessie Clifford closed the show with a posing act that is artistically presented from start to finish. G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 5)

ORPHEUM

Frank and Mill Edditt style themselves "Jazz bands" and certainly do inject a punch into their work, which consists of a number of jazz tunes, such as the xylophone, trombones, cornet. Both play the first named instruments together at the start, after which one of them uses a trombone, being joined later by his team mate with a cornet.

Harry and Grace Elsworth, man and woman, sang and danced. A number of neat steps were revealed by them, some by the man dancing, and some by the woman. They opened with a rube song, and followed by a double dance. The feminine member of the duo then sang a jazz song, which was followed by an eccentric dance by the man. They closed with a dance together. The dance by Harry Elsworth, alone, was the best thing in the act.

High Herbert, assisted by a supporting cast of three, some of whom was named upon the program, presented a playlet entitled "The Situation." The act was a turn went over mainly because of the excellent work of the principal. But, as far as the situations, lines and other qualities are concerned, the act does not compare favorably with other sketches in which Herbert has appeared.

Walter and Emily Walters, ventriloquists, the woman member of the team being called "The Girl," presented a very triquet act, doing a perfect lady, ventriloquism amused the gathering with a number of clever tricks, and a good account of a rube song, man and woman, working side by side, is something new in acts of this sort. The two experts in ventriloquism secured a good-sized hit.

Sylvia Jason and William Halsey are a dandy team. The woman member of the pair, with a neat appearance and work in excellent form. The turn is somewhat long, but their performance is interesting throughout. The offering is nicely put on and includes a number of pleasing songs and dance numbers.

Ralph G. Faulkner bears a startling resemblance to the President, which comes as a surprise. He delivers a monologue, most of which consists of a number of gags and a few clever lines. He keeps us how to deliver it, but his material lacks quality.

Georgette and Captain DeWalt have an act, by far, the most important part of which is their display of costumes. There are some running through it which has a pleasing melody, and some of their dances will hold the eye. Much of their vocal work is good, and a few other bits of material is long and drags somewhat. It will probably interest women more than men because of the display of wearing apparel.

Maria Nordstrom, in an act consisting of pieces of verse written by her sister, Frances Nordstrom, is the talk centered about the act. She has a few other bits of material to her best advantage. Her opening piece, the hook and eye recitation, was nicely delivered, and the act was a variety of hats was liked. There was an imitation of a ballad singer and then of a performer who dies, and some of the deviations from the talking. A humorous act, dealing with dance lessons, and a few other bits of material, and a few other bits of rhyme closed.

Burns and Frabito have presented their "wop" comedy act on numerous occasions, and many vaudeville patrons have seen it. It is, it seems, one of the best "wop" comedy teams in vaudeville to-day.

The Magpies, Guy and Pearl, closed with a dance and song, and a few other bits for a closing act, held the crowd long in the finish. I. S.

AMERICAN

Francis and Wilson, man and woman, opened the show here and set a slow pace, which was maintained by most of the acts in the first round. The two opened with tumbling and acrobatic work with a little dancing of slight merit. Their comedy is not in the least funny, especially the patter and the slapstick.

Cheng is a little Chinese who possesses a pleasing voice, but has not picked a good repertoire of songs to show it off. "I Hear You Calling Me," for instance, is entirely new, and is a very good kind of voice and should be changed for something lighter. Several numbers rendered on a banjo secured strongly, and played in Hawaiian guitar fashion were most pleasing. His yodeling bit, in which he accompanied himself on the guitar, is the best part of his act and netted him an encore at the close.

Ed Allen and Paul, a man and a trained dog, went well with their sketch. The act gives the dog an opportunity to go through a series of stunts, which are well-mannered, such as fetching various articles of clothing at command. One, however, has been done so successfully, and that is putting on a "sneak." Taxi, who is the dog in the act, did this very thing, and it was a most amusing and burlesque bit at the close of the act has much room for improvement, but pleased the audience well to see a dog do such a fitting act.

Dorvings and Bannan are a couple with better material than their present act affords, and they should get it. The gags in the act are good, and put back a diamond stage. The girl is pretty and makes a good comedienne, while the young man, although inclined to overdo certain bits, pleases as a whole.

Jean Leighton's Revue, consisting of Miss Leighton and five men in black-face, closed the first half. The act consists of some singing and gags, and a dance by one of the men.

Gladya Kelton, who opened the second section, is an attractive brunette who plays Allen's "wop" well. She opened with a medley of operatic numbers, which, for the most part, consisted of Brahms' "Hungarian Rhapsody." "Daisy" played with two sticks in each hand, followed by a medley of jazz came after that. Miss Kelton took one more hit, but would do well to add a few more numbers to her offering, especially in the encore, in which she should use a little more than her present one.

"Our Boy" is a good comedy playlet that was given, but the chance it should have by the cast who presented it here. Two men and two women are in the offering. The act is good, and can only be said that two were nearly fair. The young man who plays the part of Charlie would make a very good comedian, judging from dramatic ability, which he displayed. The playlet is supposed to tell of the quarrels of a married couple, but it is a misunderstanding, and, with a cast that knew how to act, it may have a chance to give a new twist to the old story.

Clark and Crawford stopped the show with their tramp offering. The opening part of the act can be greatly improved by the inclusion of never seen, for the acts that are offered at present are older than the first joke book ever printed. The latter, if taken into consideration, the bits are very good, and the Harry Lauder imitation, although not announced as such, is a very good one.

Judge and Gall closed the show with a fast going, aerial acrobatic offering. G. J. H.

McVICERS

(Chicago)

Louis Lee, evidently recently discharged from the army, was the star of the program. McVickers' Theatre with a series of feats in which he displayed his ability in the line of rope, doing some acrobatic feats, and then exhibiting exercises in ladder balancing, and a number of other things. He was well received.

Gaynell and Mack are a man and woman who possess a wide knowledge of acrobatic, hard and soft shoe dancing. The man is very light on his feet, while his partner is a wonderful hard shoe dancer. The act elicited appreciative applause. Casette and Royzell attempted to display their ability as dancers of society steps but proved a miserable failure. The couple did not work in unison and, after about the stage as if they were amateurs. Better dancing has been seen on, trust nights, and Casette and Royzell should go in, for more practice before again taking up their route.

Al Taylor, closed up the first bit of enthusiasm with a cleverly written monologue which is devoted to up-to-date topics and which is a very good one. Taylor delivered his gag in tip-top style with the results that nearly everyone of them were heard and a number of the audience to these parts and was deserving of the recognition given him.

McConnell and Simpson secured the hit of the evening. The act consisted of a number of selections on xylophone which kept the audience tapping time. The couple did a very good account of their appearance and playing like two old masters. Their repertoire consists of heavy brains and some of their own, and are profitable and were widely applauded.

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THE NEW YORK CLIPPER

CARLOS SEBASTIAN AND CO.

Theatre—New Brighton.
Style—Singing.
Time—Twenty minutes.
Setting—Full stage (special).

Carlos Sebastian is already known to theatergoers as a great dancer, and his new act, in which he is assisted by Olga Meyer, is proof of his ability. Arthur Anderson assists at the piano and gives a good account of himself.

Before any mention is made about the dancing or the act itself, mention should be made of the costumes and the settings, which are excellent. The setting, particularly, is artistic. At the rear of the stage, which is set in light blue, is a staircase which leads to another stage some feet higher than the house stage. On this, a special set for each number is shown.

The act opens with Sebastian on a settee dreaming of "Bubbleland," and Olga. The curtain to the other stage then rises and "Bubbleland" is shown, with Olga assisted a multitude of various colored and sized balloons, flying in mid-air. She plays the violin, at, at the same time, dances with him.

Carlos, also displays a good voice in some singing. A dance by Olga, with the violin, follows. This is well done. The next number, by the two, is programmed as "Dardenella's Dance," a Spanish fantasy.

After a well-executed piano solo by Anderson, the two go through a "Rhapsody Fantastique" dance, which portrays, in dancing, a Ruffian taking a lady's jewels from her, borderin, while she sobs. She awakes and the dance which follows is related to the Apache, and is excellently done. They close with a fast jazz number.

The act, as it stands, is ready for a position on any big-time bill. G. J. H.

U. S. NAVY GLEE CLUB

Theatre—New Brighton.
Style—Singing.
Time—Twenty minutes.
Setting—In three (special).

Thirty-three girls, one more at the piano, and Jerry Swinford conducting, make up a singing act that will score in the big time houses. All are arrayed in white uniforms and present a very attractive appearance. The girls are at once all regular, but will be discharged next week so as to enable them to go on tour.

Opening with the "Soldiers Chorus" from "Faust," they offered a variety of songs that are not usually heard in vaudeville, for there are some special numbers. A few camp songs are also included in the programme. One of the boys renders a whistling solo and does it well. All of them sing well and with a little more to the offering, it will find easy going. G. J. H.

VIOL-INN

Theatre—Proctor's 22nd St.
Style—Musical comedy.
Time—Twenty-four minutes.
Setting—Special.

Samuel Timberg's old act with Bar-nack now heading it instead of Timberg. Rest of the company is unchanged. Sam-nack is a better comedian than Timberg, but does not do as well as Timberg did with the talk, nor can he dance as well.

The turn runs with a fair amount of smoothness, and will probably be able to hold its own in the better houses. It is not as yet quite ready for the big time, however. The comedy portion of the turn, the "Crazy" number, does not, being rather bad, but otherwise the offering needs little changing. I. S.

NEW ACTS AND REAPPEARANCES

MOREY, SENNA AND LEE

Theatre—New York.
Style—Singing.
Time—Twenty minutes.
Setting—In three (special).

Morey, formerly of Harris, Golet and Morey, has two new partners with him, and is doing an act much the same as the other. The only change is the elimination of the piano and the new song numbers. The opening is the same and so is the closing. The act is a well put together and rendered song offering, with plenty of comedy interspersed. There is a certain amount of suggestiveness about some of their remarks, but they got over big.

They open with a chant, strumming upon various instruments. This is followed by a solo number by the tallest of the three, in which the others sing parodies on his version of a song. Then comes a solo by the shortest of the three. For a closer they sang their famous "Room 202." As an encore they sang their own version of "Jazz."

For a closer they sang their famous "Room 202." As an encore they sang their own version of "Jazz." The number of the number follow in the footsteps of its predecessors. In a measure, it deserves to. It lacks only one thing to make it a success. It does not compare to the other in the rendition of "blues" numbers. S. K.

MCCORMACK AND MELLON

Theatre—Royal.
Style—Dancing and Singing.
Time—Fourteen Minutes.
Setting—In three (special).

Joseph McCormack and Harry Mellon are two clever dancers who move smoothly and display a number of difficult steps. Their singing is fair, as is their attempt at dispensing comedy.

But their dancing, the feature of the act, is excellent. Both are masters of eccentric dancing and are a likable pair. They have everything in their favor and should have no trouble in any other big time houses.

They started with a "Dixie" song, to which was followed by a ballad, rendered by one of them on the violin, concluding with a few steps. The other number of the turn then did an eccentric dance that brought the house down. Then they did a dance alone, followed by a few steps to the "Dixie" song. The last one of them was dancing while playing the violin, the other dancing at a lively rate. They danced off together. I. S.

LOLA GIRLIE AND COMPANY

Theatre—Eighty-first St.
Style—Dancing.
Time—Twenty minutes.
Setting—Special.

Lola Girlie, formerly with Ivan Raskin, is now presenting a new dancing act, in which she is assisted by two girls, programmed as Mlle. Iona and Mlle. Lili. The act is a well put together. The principal is a capable exponent of the art of stepping and the girls give her well supported help. The offering is ready for the big time right now.

An interpretive dance by the trio started the act in fine fashion. The first of the dancing then did a dance which was one of the best portions of the act. There was another dance by Mlle. Iona and Mlle. Lili, and the principal did a dance alone, which was not so good. The three closed with an ensemble dance, which was well received and made a worthy closing number. I. S.

CHARLES LIPSON AND CO.

Theatre—Keith's Jersey City.
Style—Comedy playlet.
Time—Twenty minutes.
Setting—Full stage and one.

The author of this sketch must have been acquainted with Columbus, or someone who lived before his time, for the theme of the playlet, the way in which it has been carried out and everything else about it shows age and a distinct lack of originality. Authors of motion picture scenarios, playwrights, successful and unsuccessful have used the same plot so many times that even the Jersey City audience took it with a spirit of indifference.

The act is presented by a cast of four, two men and two women. The principal is a Hebrew character role, but his dialect is very unnatural. The fellow who has the part of Kelley, the Irish member of the police force, is only fair. The other two members of the company have very easy parts. The offering, as a whole, is a standard routine, requiring in the better houses.

The curtain rises on a drop in one, depicting a man alone in a feminine figure, draped in black, slowly works its way toward the entrance. A child is hidden away in the crowd. The man makes the scene all the more sombre. The figure walks into the pawnshop, whereupon the man jumps and a slide is flashed upon a screen, bearing the inscription "Eighteen years later."

This portion was intended for a laugh or was meant seriously is difficult to determine. If it was meant as bit of comedy, it failed, for the greater part of the audience grained. Some number two sees the interior of the house of the man. "A girl, huh?" at one side of the room, instantly suggests that she is the child of the man. The old man is playing pinocchio with the young detective, Kelley. Peculiarly, the Irishman is out-playing the Jew. The old man is worried about something, and Kelly has trouble getting it out of him.

Kelly then suddenly divulges a secret. He tells a tale of how in the old days he had been made hard-hearted by misfortune. He became wealthy, but lacked sunshine in his home. Then the old woman appeared, pawned her child, and the man was left with a young wife, though the lady was a commodity. The girl in his home, explains the old chap, was brought here to him and could not give her up now. Her mother, however, had claimed the girl.

Kelly then suddenly receives a call to report at the police station. He explains that he will soon return. A woman who has been demanding the child. The old fellow argues with her, but she demands the girl. She has, however, been without a reply for some time. Erin, Kelly comes to the rescue. He strides in and in accents bold announces that he knows the woman and that she is a notorious crook. Of course, Kelly gets the paw-ticket from her, but instead of kissing her or marrying her, as he had promised, he gives her the paw-ticket, the final scene shows the pawnbroker and Kelley holding a sort of jabber. The young man then says he has a purpose in trying to get the girl. She says she met the child's mother in a cell out on the street. Her mother had said that intention was to get some money which the girl's father, now deceased, had left her. The mother had said that she was scarce and she vanished. Everybody is happy. Pawnbroker concludes with the words, "The Irish and Jew will rule the world." Sons of Erin and Jerusalem highly pleased. Next act. I. S.

BILLY AND IRENE TELAACK

Theatre—Proctor's 22nd St.
Style—Singing and instrumental.
Time—Fourteen minutes.
Setting—In three (special).

After an introduction by the orchestra, and the young lady at the piano, Billy and Irene Telaack, for the first time, an inconspicuous opening, for the first in the midst of the classical does not mix.

Following the song, there is a dance which he completes alone and which revealed one of the big faults of the act. Both are attractive and have personality. But they have a variety of different steps, which they are so anxious to present all at once that there is hardly any connection between one and the other. A little more care for their movements would not harm such dancing in the least, especially Billy's.

The remainder of the offering consisted of violin playing by both of them. Some of it resembled playing, but most of it reminded one of a conference of cats on the back fence at midnight. The reason for this may have been that they have poor instruments. Another reason may be that they forgot to rosin their bows. But the real reason is that Billy and Irene Telaack have as yet to learn to play the violin. At this moment, however, the went big, and took an encore. But in a theatre where the audience understands music, such a result is doubtful. G. J. H.

"THE FINANCIERS"

Theatre—City.
Style—Musical comedy.
Time—Thirty minutes.
Setting—Special, in four.

This act carries two men who take diverse character roles. One is French, another Irish, a third Italian, a fourth Jewish, and the fifth straight.

They open with a quartet, number from which the Jew is excluded, and follow with a mock business meeting of a fake film company in which the man and the Jew do all the nominating, electing, proposing and ratifying of officers. A haughty of "Brotherly Love" is then given, but when they sit down to a table, a fight starts between the "Wop" and the Jew over which has a right to most of the table.

The Frenchman then comes in and scores the Jew. He is called "The Tower of Babel." The Irishman acts as judge of the foreign language, contest and declares the Jew the winner. His language has them all stopped. They closed with a song number in which they harmonized voices. For an encore they sang another comedy song number.

This act should find no trouble in getting a feature spot on the small and better small time bills. S. K.

JOHN CUTTY

Theatre—Fifth Avenue.
Style—Musical.
Time—Ten minutes.
Setting—In three (special).

John Cutty, formerly of the Musical Comedy, is presenting a single which includes a piano, a violin, cornet and piano. He is a chap who presents a modest appearance and generally is a funny fellow. His playing is full to the mark and will probably enable him to score a success on the better small time bills.

He opened with a melody of popular tunes upon the marines, in two, after which was played, followed in one, and after a violin and piano piece, he closed with a popular tune. A ballad upon a cornet was followed by a jazz number, and then a classical piece, a negro version of a popular call, given on the cornet, and a big dance melody. The ensemble was his rendered the selection drew a generous round of applause, fully merited. I. S.

CHICAGO NEWS

FIVE THEATRICAL WOMEN ALL ASK DIVORCE IN ONE DAY

Irene Williams, Evelyn La Rue, Grace De Winters, Cleo Day and Martha Batchelor Each Wants to Be Free—Other Cases Await Trial.

While rare riots were at their height, actors' strikes holding attention and all sorts of unrest being had in the city, five actresses appeared in court in a single day here and demanded they be given a divorce decree immediately. All were represented by Attorney Leon A. Borsenick.

The first was Irene Williams, prima donna of the "You'll Like It" company, which went on the rocks in a single day at the Playhouse. Her husband is a private life Miss Williams is known as Mrs. Louis Gerard Blume, wife of a prominent eastern street and hotel proprietor. She was married in New York City Dec. 21, 1916, and separated from her husband on Feb. 1, 1919, on charges "extreme and repeated cruelty."

Next came Evelyn La Rue, formerly of "The Police," whose divorce bill against John Joseph Cogan, dancer, was heard by Judge O'Connor. Mrs. Cogan testified that she was married July 26, 1917, after being wooed for two years. Twenty minutes after the marriage, she alleged,

her husband deserted her and joined the navy.

Grace De Winters, the popular female ventriloquist, was the next to receive consideration. She sued her actor-husband, James Francis Cornican, for divorce, charging him with cruelty, intemperance and squandering \$15,000 of her personal money.

Then came Cleo Day, charging John Cyril Day, known on the stage as Jack Daily, with deserting her a year after their marriage in 1909.

And last, but not least, came Martha Batchelor, charged with deserting her husband with extreme cruelty and drunkenness. The act worked under the team name of Batchelor and Batchelor. They were married June 20, 1918, and separated March 16, 1919.

According to theatrical lawyers in Chicago, there are hundreds of other theatrical divorces awaiting an opportunity to the presiding judge, who said that 1919 divorces will outnumber any three preceding years 5 to 1.

STOCK AND REPERTOIRE
GOVERNMENT AGENTS RAID
OFFICES OF PLAY BROKER

J. Devaney and His Sister, Who Had Been Conducting Firm Under the Name of "Billie Jones," Arrested and Held in \$5,000 Bail in Chicago

CHICAGO, Ill., Aug. 11.—Department of Justice agents, acting under instructions of Assistant District Attorney Melroy, who is aiding Leon Johnson, of the United Managers' Protective Association, raided the offices here of J. Devaney, who had been conducting a play brokerage office, and arrested him and his sister.

For a long time play pirates all over the country have been causing untold trouble to owners and brokers of stock plays by the use of stolen scripts, and the arrest of Devaney and his sister is the beginning of an extensive country-wide sweep up.

Devaney and his sister, the government officials say, had been offering to stock producers such plays as "When Kops to Baldpate," "The Girl of the Golden West," and "Within the Law" for royalties of \$3 a week. The charges made by the legitimate brokerage firms usually amount to \$1,000 per week for the use of these plays, and the officials believe that Devaney acted aroused suspicion.

Copies of Devaney's catalogs were then

placed in the hands of Leon Johnson, attorney for the Protective Association, who he immediately began an investigation with the assistance of P. R. Hilliard, of the Department of Investigation, Department of Justice, and Assistant District Attorney Melroy. Johnson discovered that Devaney had no right to offer any of the plays listed in his catalog for lease, and that many of them were alleged thefts from original manuscripts which were the property of several legitimate clients.

Accordingly, Hilliard arrested Devaney and his sister, and they are being held in \$5,000 bail awaiting trial on a charge of play piracy. Devaney's operations netted him a good sized little fortune and cost thousands of dollars in the way of fines and loss of royalties.

Prior to the war, nine play pirates had been arrested and convicted, but the war made it necessary to suspend operations against them. Now, however, the managers of the legitimate drama industry believe Devaney is the first to be caught; in their net.

HOUSES ARE RE-OPENING

Winds and Olympic Theatres have terminated their dark period and reopened Sunday night. "Up in Mabel's Room" and "The Police" are the featured attractions.

"Down Limerick Way" had the honors at the Olympic.

A list is promulgated a long list of new attractions, starting herewith on Aug. 17, when "Take It From Me," a musical comedy by Will R. Johnston and Will R. Anderson, will open at the Studebaker.

Zoe Barnett, Fred Hildebrand, Alice Ellis, Douglas Lavin, Lillian Rafferty, James Dymouth, Ruth Lockwood, William Ball, Harry Burnham and the Gardiner Trio will be in the cast.

On Aug. 21 "Three Wise Men," headed by Gus Gilmer, Harry Davidson, Howard Gould and Helen Mankin, will make its appearance at Powers.

Aug. 21 will also see "Miss Mabel's Room," which will come to the Olympic.

Aug. 24, "Something of a musical comedy musical," will open at the Olympic.

In its cast will be Frank Finney, Ida May Chadwick, Clara Palmer, Mabel Perry, Mildred Lee and De Haven and Rice.

On Aug. 25 "On the Firing Line" will open at the Blackstone Theatre, with Lillian Hope Carter in the leading role.

"Keep It Yourself" will come into the Princess Theatre, with Ethel Standard and Edwin Nizander in the cast.

"Listen Lester," with Gertrude Vanderbilt, will open at the Illinois.

Jella Sanderson and Joseph Cavorthorne will be seen at the Colonial in "The Navy," which will open at the Colonial Theatre on Sept. 1.

Sept. 1 "Ten for Three" will be served at the La Salle Theatre, with Arthur Byron, Frederick Farrow and Eliza Ryan in the cast.

STAR & GARTER OPENING READY
The Star and Garter Theatre, the west side burlesque house, will open on August 17 with its initial offering, the "Star and Garter Show. The theatre has been re-decorated and repainted and now makes a record appearance.

WALES WINTERS' BROTHER DIES
Wales Winters fled away from his home last week, due to the death of his brother in New England.

STRIKE CLOSED HOUSES RE-OPEN

During the recent rare riots all south side theatres were ordered closed by the military and police. The theatres affected were those that were in the line of the riot, which extended from the edge of the loop and to the south side. The theatres were permitted to open Saturday, following the withdrawal of the military forces from that area.

ACTOR'S CLUB RAISES \$1,500

Fifteen hundred dollars was raised at an actors' vaudeville show held at the Actors' Colony at Munkegon, Mich., last week. The money will be used to enlarge the colony boat club.

CIRCUS PARADE TIES UP TRAFFIC

The parade of the combined Ringling Brothers, Barnum and Bailey Circus, tied up traffic for nearly two hours on Monday morning. The parade held could not continue steadily, but was tied up several times, due to the jamming of traffic into the loop street. The parade did not cause any more than the usual amount of congestion.

REVUE OPENS THIS WEEK

Henry Brown's "Tip Top Revue" will be ready for presentation here next week. Brown has introduced a number of girl acts into this variety, his last success being the "Candy Wall." The act will be seen at one of the outlying vaudeville theatres.

FAGAN BENEFIT PROGRESSES

Plans for the Barney Fagan testimonial at the Manhattan Opera House on Sunday, August 31, progressed much last week. The performance will end with a dancing contest for a prize of \$1,000 and a prize of \$1,000 and silver medals of value for the two best dancers.

Among the artists and others who will appear are Raymond Hitchcock, Willie Collier, McIntyre and Heath, Lew Dockstader, Lillian Dreese, Edwin Leonard, Ned Wymburn, Andrew Mack and Ziegfeld Girls, Fred Sheridan, Ruth McInnis, George W. Brown, Ben Harrison, Julius P. Witmark, Ed Marks, Harry Von Tilzer, George W. Brown, William Jerome, Nora Bayes, Willie Swann, Holbrook Blinn, Marie Dressler, Louis Mann.

SHEA ENGAGES CAST

P. F. Shea has signed the following people for his stock company at Holroyd's: Frank Bond, leading man; Richard Morgan, juveniles; Eugene Shea, comedy; Walter Ayer, heavy; Alex Guin, character; John Hamilton, lead; and James Kennedy, also for general business.

Max Martin will be the leading lady; Carlotta, Irwin, ingenue; Augusta Dargun, second business; Emma, Ethel Butt, second business.

The theatre is being entirely renovated and the house will open on Labor Day, Sept. 1, with "On Trial" as the initial piece.

ARREST ACTOR AFTER HOLD-UP

Francis Fleming, of Bridgeport, Conn., an actor whose real name, the police say, is Sheehan, was arrested Sunday morning at Forty-fifth street near Broadway. He was alleged to have been running away from the scene of a hold-up in which Louis Mink, business manager of Forty-fifth street, was the victim.

Patrolman Delaney, who arrested Fleming, claimed that he had a book-book showing deposits made in the name of Sheehan. He also said that after he arrested the actor Fleming hit him on the cheek. He was held in \$1,000 bail by Magistrate Frothingham.

JOINS DES MOINES CO.

Eddie McHugh, who has just returned from a tour of the United States, for four months, has been engaged for the Elbert and Geisbush stock company at the Phoenix Theatre, Des Moines, Ia., through the offices of Wales Winters.

REOPEN LABOR DAY

KEENYATOW, Pa., Aug. 12.—The May Diamond Players, who played here last season, will reopen at the Orpheum Theatre here on Labor Day, with either "O My Heart" or "Polyanna" as their opening vehicle.

OLLIE LOGSDON TO RETIRE

Ollie Logsdon, who, about a year ago, was married, has rented her office and, it is reported, is to retire from the theatrical field permanently.

FIFTH AVE. CO. STARTS SEASON

Brooklyn's stock season was started on Monday by the opening of the Fifth Avenue Company, which is headed by Pauline as its premier attraction. The Fifth Avenue Stock Company played forty-six weeks last season and will try to beat the record this year.

Max Martin and W. O. McWalters will play the female leads in "The Girl of the Golden West" and "Within the Law" respectively. Edwin Vall will again direct the company.

BAINBRIDGE ENGAGES PEOPLE

Minneapolis, Minn., Aug. 11.—The Shubert Stock Company of this city and St. Paul, under the management of A. G. Bainbridge, has engaged the following people through the Packard Exchange, of New York: George Huff, leads; Ivan Miller; Helen E. Brown, ingenue; J. E. Edwards, director; Gudi W. Secret, director; John Logan, character; Maurice Franklyn, heavy; and the company will open August 24th, at the Shubert.

PAYTON STOCK OFFERS SEAT

Corse Payton intends to spend with a stock company at the Crescent Theatre, Brooklyn, on Labor Day, playing "Nothing but the Truth." He will be seen at that house until Jan. 1, playing on a percentage arrangement with the Shuberts. It is likely that the Shuberts will switch attractions from the Majestic to the Crescent shortly after the new year.

HORNE WITH PITTSFIELD CO.

Harry Horne, who for the last year has been with the Harold Havia Company in Halifax, has engaged the company at the Colonial Theatre Stock Company at Pittsfield, Mass., in the same capacity. The company opens on Aug. 18 and will remain there till the winter season, when it will move to Utah.

DRISCOLL ENGAGING FOR CANADA

George P. Driscoll, of His Majesty's Theatre, Montreal, is in New York engaging people to tour the country in a repertoire of the latest plays. The enterprise is Canadian as far as the finance is concerned, but Driscoll's manager has been divulged.

SHOWS OPEN ON PRELIMINARY TIME

SEASON STARTS MONDAY

Those shows on the Columbia and American wheels which have preliminary time began opening their seasons last Saturday night. The regular season of the Columbia starts next Monday, while the American starts a week later. Below will be found the shows that will start before their regular season:

On the Columbia Circuit is Low Kelly's Show, which will open in Newburgh for three days, commencing Aug. 14; "The Liberty Girls" opened in Paterson last Saturday night. The "Sightseers" opened at Waldron's Casino, Boston, last Saturday and will play Waterbury next week, before the regular season. The "Bovary Burlesques" opened at Hurlst and Season's last Saturday night. Other shows that opened last Saturday night were "Social Maids," in Baltimore; Abe Reynolds' Revue, in Washington; "Girls of the U. S. A. in Pinks," in "Piccadilly," in Cleveland, and the "Bostonians," in Buffalo.

The "Million Dollar Dolls" opened Monday in Poughkeepsie for three days and will then jump into Dayton for its regular season on Saturday. "Bon Ton" opened in Newburgh Monday for three days and will go from there to Dayton for the regular opening next Sunday. "Step Livey Girls" opened in Albany Monday. "The Crackjacks" opened in Toledo Sunday and the "Golden Crooks" in Detroit the same day.

Nearly all the "Burlesques" of the Century have preliminary time. The "Girls From Joyland" opened in Wilkes-Barre last Saturday night. "The Social Follies" go from there to New York from there, and then on its regular time, opening the following Monday at the Star, Brooklyn. The "Crackjacks" open Saturday at the Star, Brooklyn. Edmond Hayes Show opens at Newburgh for three days, commencing Monday. The "Social Follies" goes into the Howard, Boston, the week of the 18th. Other shows that open that date are "The Big Revue" in Newark, and the "Midnight Maidens," which opens at Binghamton for three days and then goes to Niagara Falls for three more.

The shows that open Saturday night are the "Jazz Belles" at the Olympia, New York; the "Razze Dazze" of 1919; and Sliding Bill, Watson at Toronto. The "New Shows" open in Watertown on the 15th for two days and then goes to the Gayety, Brooklyn, the following week. The "Girls From the Follies" opened last Saturday night in Baltimore and will be there all this week. It then goes to New York on its regular opening in Pennsylvania. The "All Jazz Revue" opens in Cleveland next Monday. "Ed Elford" opened in Chicago last Saturday night and goes to Detroit next week.

The following shows will open next Sunday. The "Beauty Revue," at the Eaglewood, Chicago; "Oh Frenchy," in Milwaukee; "Grown-Up Babies" in St. Louis; the "Cabaret Girls," in St. Louis, and the "Broadway Belles," in Indianapolis. Pat Hayes Show opens at Milwaukee last Saturday, as did "The Monte Carlo Girls." The "Tempters" opened last Sunday in Detroit. The "Midnight Maidens" opens in Niagara Falls Thursday for three days and then plays a week of one nighters in St. Louis. The "French Follies" opened in Indianapolis on Monday. The Ohio Show starts in Cleveland on Monday at St. Louis next week. Robe Bernheim's "Follies of the Future" opened in Saratoga last Saturday night and play there all this week, going into Wilkes-Barre next week, before the regular opening.

MACAULEY GIVES AGRARIAN SHOW

Jack McCauley, of the Olympia Theatre, gave the orphans of the St. Michael's Home, on Staten Island, a big vaudeville show on the grounds of the home last week. He also gave each of the children a copy and a candy. McCauley gives an entertainment each year to the children of the Home, and has been doing it for the last eight summers. Those who appeared were Dan Coleman, Harry Steppes, Frank "Rags" Murphy, Charlie Brown, Mitty Dwyer, Frank Reynolds, Ambari All and the Hudsons.

SUTHERLAND CHANGES CREW

Several changes have been made by Manager Sutherland, of the Casino, Brooklyn, in the crew of his house. Tom Yandl has been engaged as stage carpenter in place of Jack Hinchin, who has been at the house since it opened. Jack Leslie will be the new doorman.

Others who will return to their old posts are Howard Sloan, treasurer, Ben Harris, orchestra leader; James Brooks, property man, and Bob Steadman, electrician.

WILL PLAY SPLIT WEEKS

The shows of the Columbia Amusement Company will play a split week at Newburgh and Poughkeepsie, in place of Providence, until a house in the latter city can be made ready for them. Harry Edson's "Big Show" will be the first Columbia show to play the split and will open there on the regular season, starting next Monday, Aug. 18.

PLAYERS SIGN

Hallie Dean has been engaged by Barney Gerard as a soprano of the "Girls De Merveilles," which will be transferred to "Some Show." Stella Ross goes with Ben Welch as a soprano and Violet Buckner with "Best Trust Billy Watson's 'Parisian Whirl.' All - were booked through the office of Roehm and Richards.

"GIRLS FROM FOLLIES" OPENS

Baltimore, Md., Aug. 9. - "Girls From the Follies" opened its season here at the Gayety, to-night, to capacity business. The show went over like a cast in Fred Rinder. Harry O. Van, Larry Leebine, Ralph Rogers, Edie Donnelly, Anna Armstrong, Shirley Mallette and Theodore Murphy.

HARRY WELCH REHEARSING

Harry Welch has completed his contract with the Ideal Film Company, and is now rehearsing with the "Follies of the Day" at the show in New York. He has been working all summer for the film concert at Hudson Heights.

GRANT QUITS WITH GERARD

John O. Grant, who was to have gone with "Oh My Dear," a Comedy and Musical, was signed last Monday afternoon by Barney Gerard to handle the straight part in his "Some Show" company. He was taken ill.

GOING TO EUROPE

Minetti and Stidell have booked passage to sail on the Celtic August 20. They are going to Europe for a week in September. Their bookings all set over on the other side next 1921.

HOWE SIGNS FLOYD

Walter C. Floyd has been engaged by John Howe as a jester straight for his Columbia Circuit show. He recently closed with Barney Williams' Show.

BAKE WELLINGTON TO CLOSURE

Bake Wellington will close at Kahn's Show at the National Winter Garden on Aug. 23.

NAME HOLDERS OF NATIONAL FRANCHISES

ALSO GIVE TOWNS EN ROUTE

General Manager Charles E. Barton, of the National Burlesque Circuit, stated last Saturday that the circuit will inaugurate its first regular season on Monday, Sept. 8, in the East and on Sunday, Sept. 7, in the West.

A list of franchise holders were given out at the same time, among them being W. D. Evans, James Lake and Harry Hart, who had shows on the American Burlesque Circuit last season. Others are Tom Coyne, Louis Roach, Richard and Zeiler, Michelena Pennetti, Dan Guggenheim, Louis Lesser, Ed Edmondson, A. A. James, Lou Sidman, Henry Goldenberg, Simon Drisen, George A. Mark, Ben La Mont, William Graham, Charles Clark, Joe Ross, Oscar Dane and Harold Heria.

Each of the franchise holders has been issued to all franchise holders that they must carry out a vigorous campaign of advertising both by the newspaper and billboard. They must also carry advertising agents with every show, and it was said at the office of Barton, that one of the shows will carry a second man.

It was also said that in a number of the larger centers the circuit will have girls would be retained in addition to the sixteen carried by the companies.

Instructions have been issued to General Manager Barton that the owners of shows must give no house entertainments. No dancers of any kind will be allowed. Managers must also equip their shows with everything new in the way of scenery and costumes. A new system of censorship will likewise be instituted.

It is hoped, will prove satisfactory and beneficial to the circuit and traveling managers. Below is given a list of the cities in which the shows will play.

Montreal, Schenectady, Troy, Rochester, New York, Cleveland, Buffalo, Milwaukee, Chicago, Hammond, Gary, Ft. Wayne, St. Louis, Louisville, Cincinnati, Columbus, Cincinnati, Cincinnati, Philadelphia, two weeks, New York, Brooklyn, one week one-night stands.

Schenectady and Troy will play three night stands, and Hammond, Gary and Ft. Wayne will play two nights each. Negotiations are now pending, it is said, by other houses and producers, so that by the time the season opens there will, undoubtedly, be additions to the circuit.

GOING INTO BURLESQUE

Mr. and Mrs. Ed Evans, the latter formerly known as Dot McAlle, one of the "Some Show" original bathing girls, have signed with Sam Williams, and will be seen in burlesque this coming season.

PERRY TO PRODUCE SHOWS

Jack Perry has been engaged by the Minerva Brothers to produce the shows at the National Winter Garden this season. The house will re-open Saturday night, Sept. 23.

FRANCIS TO CLOSE

James K. Francis will close at the Union Square and open at the National Winter Garden the following week.

SUBS' BOOK "PEEK-A-BOO"

Joe Lepp's "Peek-A-Boo," which had been produced by the Central Theatre, was merged and terminated at that house last Saturday night, moved across Broadway to the Central Theatre and opened there on Monday.

Arrangements were completed last Saturday morning with Redell, Bobby North and Leo Shubert, through Sam A. Seringer, general manager of the Columbia Circuit, to place this show at the Central for a two weeks' engagement. The house had been dark for a week and the Shuberts did not have the attraction to put it.

"Peek-A-Boo" has the same cast at the Central that it closed with at the Columbia, but there will be several changes when the show opens its regular season on the Columbia Circuit on August 31 at the Gayety, St. Louis. Abdalla and Gillett will replace Clark and McCullough, and Mario Sabot and George Brooks will replace Henry Barber and Jim Williams.

"Peek-A-Boo" will only lose one week of its regular time on the Columbia Circuit. It was not to open until the week of the twenty-fourth at the Gayety, St. Louis. This week will now be filled in by "Hello Hello," which will switch routes with the "Peek-A-Boo" show. "Peek-A-Boo" will close at the Central on the week of the twenty-third, and leave New York the following Tuesday for St. Louis to rehearse the week before the opening.

This is the first time on record that a Columbia Amusement Company show has been dropped for the opening of another. Theater to a Broadway house and is recognized as such an important factor by Broadway managers. A number of years ago Gordon and North booked their burlesque show, "The Merry Whirl," at the Central, and the Central was forced to close independently of the Columbia Company.

ROSE SINGING PEOPLE

Law Rose has signed, so far, for his stock company in New Orleans Bon Pierce, as a soprano; Edna Brown, as a mezzo-soprano; and Mable Lamonia, Miss Lamonia will put on the numbers, while John Mack has been engaged to produce the show. They were all booked through Lou Redelheimer. The company will open September 18.

MARION FILLS ROSTER

The roster of the Dave Marion Show this season is Dave Marion, Babe La Troy, Sid Gold, La Price and Kennedy, Eddie and Gene, and a number of other girls. Inas de Verdier and Frankie Smart. Bob Travis will manage the show and Baron Nat Golden is going abroad.

SOURSETTE OPERATED ON

Gerry Flannigan, owner of Charlie Roebuck's "Parisian Flirta," was unable to report for rehearsal of her show which was to open at the Central Theatre, the fact that she had, but recently been discharged from a Philadelphia hospital, where she was operated on.

POWERS GOING TO JERSEY CITY

Johnny Powers has been engaged to manage the Minerva Brothers' show at Jersey City, which the Columbia Amusement Company has secured. He succeeds James Sutherland, who will manage the show in Brooklyn, this season.

LAURA BIGGAR SETTLES

Laura Biggar, now living in Los Angeles, is now free to return to the East, as the divorce suit which she had filed has been held against her for the last fifteen years in the New Jersey courts. J. William McCune, who secured the divorce, has settled the \$55,000 judgment which Mrs. Agnes M. Hendricks, of Brooklyn, secured against Miss Biggar, seven years ago for the alienation of her husband's affections. With interest, the judgment amounted to \$100,000. The Supreme Court settled with Mrs. Hendricks for \$15,000.

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ANOTHER ONE

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LATEST SONG SUCCESS**SWEET KISSES**

(THAT CAME IN THE NIGHT)

MUSIC BY ALBERT VON TILZER

WORDS BY LEW BROWN AND EDDIE BUZZELL

As sung by them in

ZIEGFELD'S FOLLIES OF 1919

WE WOULD LIKE TO OFFER THIS SONG TO YOU, AS THERE ARE UNDOUBTEDLY MANY
SINGERS AND DOUBLE ACTS IN VAUDEVILLE WHO COULD USE THIS SONG TO ADVANTAGE.
HOWEVER, WE AGREED TO RESTRICT THIS SONG FOR VAN & SCHENCK DURING THE
NEW YORK RUN OF THE ZIEGFELD FOLLIES WHICH WILL END IN SEPTEMBER. WE
WILL BE GLAD TO ANNOUNCE THE DATE OF ITS RELEASE LATER ON.

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WILL VON TILZER, President

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145 West 45th Street, New York City

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St. Louis, Mo.State Lake Theatre Bldg.
Chicago, Ill.

GOVERNMENT CAN STOP MUSIC PRICE CUTTING

Trade Commission, Which May Be Appealed to—Case Has Power to End Unfair Methods of Competition

The notice sent to the F. W. Woolworth Co. recently by Maurice Goodman, attorney for the Music Publishers' Protective League, stating in general that unless the retailers stopped cutting the price of high priced musical publications to the low popular price that an appeal would be made to the Federal Trade Commission, has created much discussion in music publishing circles. While no statement has been made by the Woolworth Co. regarding its plans, it has been stated among publishers that the price cutting is at an end. The Federal Trade Commission, according to a well-known attorney, has in cases of this nature, power to interfere, acting under section 5 of the act.

The Federal Trade Commission Act, as amended, on September 20, 1914. Under section 5 of the act, it is provided, "that unfair methods of competition in commerce are hereby declared unlawful." This section gives considerable latitude, and may different kinds of acts have been contemplated. For example, infringing trade marks and labels, stifling competition by undue sampling, by distribution of gratis material, contributions to associations and conventions by excessive entertainments, etc. In the case of the Ward Book Company, this concern was charged with stifling and suppressing competition in the manufacture and sale of books by stifling trade in each customer in a certain locality, daily, a quantity of bread daily bought and paid for by each customer, and then sold at an order to cease and desist was entered.

And similar charge was made against E. J. Brach & Sons, who falsely advertised that it was selling cheap at more and less than cost and order by stifling trade was made. An isolated case of a sale of merchandise below cost would not be contrary to law, but an effort to destroy competition by this unfair method doubtless would be.

ARNOLD WRITES "THE LAST KING"
Maurice Arnold, whose plantation dances have recently been featured by the New York Symphony orchestra, has composed an opera called "The Last King." The story symbolizes the conflict between making and democratic ideal, while the music frequently suggests the patriotic melodies of France and America.

FAXON WINS SILVER CUP
Tom Faxon, a Chicago singer won the silver cup at the Chicago Mill Creek contest held recently, defeating the representatives from four music publishing houses. The song which he successfully featured was "When You Look In The Heart of A Rose."

LEWIS RETURNS TO CHICAGO
Little Lewis, of the Harry Von Tilzer Co. returned this morning to Chicago, where he will resume charge of the Western office of his company. Lewis has been in the east for the past month, making the Von Tilzer songs in burlesque shows.

STERLING BUYS A HOME
Andrew Sterling, the lyric writer, received his royalty check from the Harry Von Tilzer Co. on Monday of last week and following day purchased a home in Stamford, Conn.

CLARKE BACK WITH FEIST
Grant Clarke, the lyric writer who changes publications nearly as often as a new phase of the moon appears is back with the Leo Price house.

NEW COPYRIGHT ACT PASSES

The new copyright act, which gives protection of American musical compositions and other works abroad has passed the House of Representatives and will in the future go to the Senate where it is believed it will speedily pass.

There is no objection to the bill and it will doubtless soon become a law. Bismarckian publication in foreign countries during the war period and for some time to come seems impossible, while a foreign publication will doubtless receive protection in this country due to the fact that American industries were upset but to a small degree in comparison to those in the war regions abroad. Shipping conditions also figure largely in upsetting calculations regarding the time of publications and as a result there will be many American publications that have not been copyrighted in other countries although the latter and work of the publishers has lived strictly up to the law. The new law gives copyright protection in all countries that grant reciprocal rights, by complying with the copyright law of the country in which the composition is published. England, has promised similar privileges if America sends its copyright law to cover this country and the new law makes the law in both countries in the near future.

"TAPS" LEAVING MUSIC HOUSE

"Taps," the manager of the band and orchestra department of the McCarthy & Fisher Co., leaves this house to accept a position at the New York City. "Taps" has been with the firm since it began business and is known to everyone in the music business. He is a regularly christened something else, but the name is so long and peculiar that no one could remember it. He is connected with the exception of the young lady that makes up the payroll knows what it really is and she can't pronounce it.

ARRANGERS ORGANIZING

The music arrangers are now supplying the need of writers for the popular songs held a meeting last week with the idea of creating a union and establishing a standard price for the making of an orchestration or transposition. In line with practically all other labor or artist combinations the music men are considering a big raise in the rates for music adaptation. If successful it will mean still another boost in the price of sheet music production.

HENRY GETS BIG STATEMENT

S. R. Henry, the composer, received his royalty statement for the past year and found that the figures representing the sales of "Indiana," "Tears of Love," "The Girl in the Red Dress," and "The Girl in the Red Dress" were remarkable. D. Onivas and Frank H. Warren, Mr. Henry's collaborators, shared in the big royalty distribution.

GILBERT IN BALTIMORE

L. Wolfe Gilbert, appeared in the Low house in Baltimore last week singing a number of his old and new songs. He duplicated the success of the week before in the New York Arena, scoring one of the hits of the big hit.

CARUS TO FEATURE OWN SONG

Emma Carus, who plans to resume her vaudeville tour early next month will sing her own song "The Girl in the Red Dress," a number which scored strongly for her during her recent engagement in the New York house.

TIERNEY IN AUTO SMASH UP

Harry Tierney, the composer, is nursing a badly damaged knee, a sprained wrist and numerous other cuts and bruises as a result of an automobile accident.

ELLERER WITH G. SCHIRMER

Lawrence B. Ellerer, 37 years connected with the New York office of the R. H. Wood Co. of Boston is now with the G. Schirmer house.

MUSIC MEN PLAN BIG MOTION PICTURE CO.

Leading Publishers Subscribe for Stock in New Company Which Will Soon Be Incorporated

A new motion picture producing company owned and controlled by music publishers is soon to be formed and as soon as the necessary legal steps for incorporation have been taken work upon the first picture will begin.

The idea of the company took root at a recent meeting of prominent music men when during a lull in business conversation, one remarked upon the big business prospects of motion picture producing company. He was asked to go into details and at the close of his remarks, a publisher suggested that a company backed by music men be formed. There was a rush to subscribe for stock. One publisher said "put me down for a thousand," and his remark was the signal for everyone present to follow. Ten thousand dollars was subscribed in a few minutes, and an attorney who was present was instructed to put the matter into legal shape. Other capital will doubtless be enlisted and the new company will be an important stage in the development of the music business. The first picture to be made is from a Chas. K. Harris scenario called "It May Happen to You," a story which has already been read and favorably commented upon by a number of the big producers.

MUSIC MAN SUEED FOR \$100,000

William Webber, a son of the wealthy widow of the late Richard Webber, who is now a resident of New York, and many Studios of 1545 Broadway, has been sued by Seth B. Bangham, of Washington, D. C. for \$100,000.

It is alleged that the defendant made a deliberate and successful attempt to all-mother the plaintiff, who is also known with the American Army in France.

Bangham states that he was married in 1912, and was subsequently divorced between January and July of this year. Webber deliberately and intentionally contrived and succeeded in destroying his wife's affection.

In addition to his salary from the Kalkreuther Studios, Webber is said to enjoy an income of \$100,000 a year from his mother, who was recently employed as a "dollar-a-year" man by the government and is married.

His wife is said to live at Riverside Drive and One Hundred and Twelfth street, while he has an apartment in West 125th street. He is also known as the owner of July 28th, he also had a room on West End avenue and according to Lucille Page, attorney for Mr. Bangham, the divorce was made on the place at midnight of July 28th. As a result of the raid Mrs. Bangham was arrested and a suit against her filed in the Supreme Court, and Webber is also named in this action.

"SMILES" HITS 3,000,000 MARK

"Smiles" Les Roberts' big song and instrumental has just reached the 3,000,000 mark and is still going big. "Till We Meet Again," another number in the French catalogue has also hit the mark, but will not the Remick concern a much greater profit as it sells at the high price and in some amounts to almost three times as great a sum.

NEW COHEN SONG FEATURED

Russell and Frey, who have just received a route over the B. E. Keith time are touring with new Meyer Cohen song "If I Had You."

CHANGE TIME OF PLAY

"The Girl in the Limousine" is the title selected by A. H. Woods for the play hitbitted called "Naughty Love Birds," by Wilson Collison and Avery Hopwood.

CONFLICTING TITLES BARRED

The new motion picture industry bureau or the adoption of some means to prevent the duplication of song titles one of the big music companies has made a rule to reproduce no numbers of like titles.

Such a ruling has held up the photographic reproduction of several recent publications and irrespective of the priority of titles or the legal rights of the respective publishers, a lot of money is being lost.

Song title duplication is always unfortunate and results usually in each publisher losing in the transaction, and practically every house has expressed a desire for some means to prevent it. Up to the present no solution has been received but the ruling of the "photograph company" will doubtless result in some definite action.

MUSIC MEN PLAN OUTING

The annual outing and shore dinner of the Greater New York Music Publishers' and Dealers' Association is to be held at Massapequa, N. Y., on Tuesday, August 19th. Maurice Richmond, chairman of the entertainment committee, has arranged a big day for the music men which will commence at 10 A. M., when they will meet at the hotel on 34th street, and make the trip by auto to the shore.

FEIST BUYS "GOLDEN GATE"

Leo Feist, Inc. has secured the publication rights of "Golden Gate" the Kende-Brockman Music Co. The song, a high priced publication, which was featured in the week-end is one of the country's biggest hits. Edgar Bittner, manager of the Feist house, secured the song on Wednesday and by Thursday night has booked orders for 100,000 copies from local jobbing houses.

BOWY: SONG SCORES IN "FOLLIES"

The new Broadway Musical Co.'s song "Sweet Kisses," which is being featured in the Ziegfeld "Follies" by Van and Schenck has scored one of the big hits in the summer season. The song is the melody and the singing profession at the end of the "Follies." New York run early in September.

VON TILZER SONG SCORES

"Caroline Bonaparte," a recent publication in the Harry Von Tilzer catalogue has scored one of the quickest successes on record, and is now a few weeks old it is being featured in a number of acts and is also an exceptionally big seller.

BIG OFFER FOR "SUNBEAM"

The Frank Gillen Music Co. refused a big cash offer last week for the new number "Sunbeam" which is being featured in the catalogue and according to its publishers is to be retained.

MONACO NOW FREE LANCING

James V. Monaco, who for the past year has been connected with the McCarthy & Fisher Co. is now a free lance writer and is placing songs with a number of the smaller publishers.

WITMARK GETS FAVORABLE NUMBERS

Witmark's new hits have taken the publication rights of two George Fairman numbers. They are "Frisco's Kitchen Story," and "The Girl in the Red Dress."

TAYLOR COMING TO NEW YORK

Tell Taylor, the Chicago vaudeville singer, is coming his way to New York and is now on the lookout for a suitable location.

RUTH ROYE SINGS NOVELTY

Ruth Royce is singing the new Chas. K. Harris novelty "When The Lotus Flowers Bloom in China Land."

TURNER IN ST. PAUL STOCK

E. J. Turner has signed an equity contract to appear in the St. Paul and Minneapolis stock company as leading man. He will open Aug. 24.

The Mark Of A Good Song



What 'Sterling' Means to Silver,
What 'Virgin' Means to Gold,
What 'U.S.A.' Means to A Bond,
What 'Ziegfeld' Means to A Frolic,
What 'Keith' Means to A Vode Show.



This Mark Means To A Song.

DO YOU LOOK FOR THIS MARK?

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IT COSTS NOTHING!

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SELECT ANY ONE OR MORE!

of the names below—state your requirements. If the one you select hasn't just what you need, he'll tell you who has, and where to get it.

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A. J. Stasny and Company

Jos. W. Stern and Company

Harry Von Tilzer

Waterson, Berlin & Snyder

M. Witmark & Sons

**ORCHESTRA
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WRITE ANY OF THE
ABOVE FOR THE LATEST
REAL HITS

ABOUT YOU! AND YOU!! AND YOU!!!

Tom Duxey has been engaged by Comstock and Gest.

Marie Keller is replacing Miss Barry in Stan Stanley's act.

Tom Jones went away on his vacation Friday to White Lake.

S. Morgan-Fryall, the Canadian dramatic critic, is in the city.

Bonnie Dean has closed with the Catter stock, and is in New York.

John Halliday has signed with the Shuberts to appear in "The Dancer."

Irene Albano, the two-dancer, is spending a vacation in the mountains.

George Choo is at Saratoga watching the form of his filly, Eastern Glow.

Lesley Broe, with the De Rose Brothers, Minstrels doing a ring specialty.

Barney Williams is handling the booking for M. Thos, who is on the coast.

Will Morrissey has been added to the cast of "The Greenish Village Follies."

Charles W. Hump has joined Jeanette Martin's act known as, "Bong Shopping."

Emma Larned is in Midwood Hospital, Brooklyn, to undergo a minor operation.

Helen Gill is in the Presbyterian Hospital in Philadelphia, with appendicitis.

Guy Rawson was operated on last week at St. Peter's Sanatorium for intestinal trouble.

Killington Pinto has been engaged to appear in "The Dancer," a new Shubert show.

John Squire is a new addition to the cast of "Monte Cristo, Jr.," at the Winter Garden.

Adèle Ardley has been added to the cast of George White's "Scandals" at the Liberty.

Ned Humes has gone West to manage the fifteen-week theatrical tour of Jack Dempsey.

Josephine Sabel has been engaged by Gus Hill, as prima donna in one of his productions.

Oto Cyril has purchased a Sonatin Saxophone violin for \$6,000, and insured it for a large sum.

Lewis Hopper, stage director, has been discharged from the service, and is back on Broadway.

Georgia Hall has been engaged by Raymond Hitchcock for the new edition of "Hinky-Kinky."

Perdita Remers has signed with the Shuberts to appear in "Those Who Walk in Darkness."

Billy Abbot has been signed to feature with "Satanstoe" in Herman Simeberg's "Viola Girl."

John M. Liddy looked his desk at the N. V. A. on Monday and started on a two weeks' vacation.

Eddie Toyer is recovering from an operation on his eye at the New York Eye and Ear Hospital.

Mabel Remous is recovering from a serious operation at the Americana Theatrical Hospital, Chicago.

Halcy and McIntosh returned from France last week, where they had been entertaining soldiers.

Mabel Marrel and Millie Freeman have been added to the cast of "Those Who Walk in Darkness."

Frank Hayter has been engaged by Kay and Edgar for the vaudeville show of "Macanah."

William Booth, returned to the cast of "Monte Cristo, Jr.," last week, after a vacation at Lake Placid.

Ethel J. Lockwood, actress, secured a divorce last week from Benoit Lockwood in the White Plains Court.

Edmund Makalik, formerly with the Rustic Bachelors, opened Monday in the "Greenish Village Follies."

Joe Ruben, formerly with Mary Nash in "U. O. U.," has been engaged for the leading role in "The Dancer."

H. D. Zarrov, who has just routed six tabloid acts over the Sun time, is coming East with several new acts.

Mrs. Burnell has fully recovered from her recent illness and has left the Americana Theatrical Hospital, Chicago.

Jay J. Mulvey, who plays the juvenile roles with the May Diamond Players, is at Saratoga, enjoying a vacation.

Nina Davis has returned to Chicago, after playing sixteen consecutive weeks for the W. W. M. A. on the coast.

Edward Emery was engaged last week by Thomas Dixon to take the place of Louis Lytton in "The Red Dawn."

Dahl and Walling started a tour of the Loew houses this week, opening at Atlanta, Ga., in their act, "Promotion."

Charles Compton has left the musical comedy stage to be taken over in a new comedy to be produced by John Cort.

Vivian Holt and Lillian Rosedale have been engaged by the Shuberts for "Hello, Alexander," with McIntyre and Heath.

William T. Ryan was discharged from the 2d Division last week, and will return as superintendent of the Colonial.

Les Copeland, syndicated singer and composer, is in the London Music Hall, where he recently began an engagement.

Vivian Holt, of the "Hello, Alexander," company, was one of the singers who appeared at the Stadium last Sunday night.

Ruby Norton and Andrew Tumbles are to be starred in "Nothing But Love," the new Charley Mackintosh and Max Hart play.

Irene Fenwick was operated upon for appendicitis last week, and is now well at her home at Long Beach, Long Island.

Carol Dixon has completely recovered from an operation performed upon her at the Americana Theatrical Hospital, Chicago.

The Exposition Jubilee Four has been booked over the Loew and Western Yauville time for the remainder of the year.

George A. Boyer is business manager in advance of "The Shepherd of the Hills," a motion picture touring California.

Kate Pullman, last season with the Rose Sybil London Belles Company, will open with Eddie Leonard in Baltimore on Sept. 8.

Tommy Harvey, who was seen with the Billy Bounce act last season, has retired to accept a position as an automobile salesman.

Sergt. Charles W. Hump has been mustered out after 13 months overseas as director of the U. S. A. Ambulance Jazz Band.

Harold L. Peck has returned from France after two years' service with the A. E. F.

Irving Grossman and L. Karpis, well-known Yiddish actors on the coast, have organized a Yiddish stock company in San Francisco.

Doris Sussman, secretary to Samuel Benary after two years' service with the Clinton and Cleveland, Ohio, Chicago, Ill., and Pittsburgh.

Edna Rusch, formerly one of Mack Sennett's bathing beauties, is now with the "Elegiac Follies" at the New Amsterdam Theatre.

William Wolf, last season with "Furn and Frills," is rehearsing with Frederick V. Bowers in "Kiss Me Again" for the coming season.

Frank A. Vardon, of Vardon and Perry, who has just been discharged from the Overseas Theatrical League, is in Denver visiting his mother.

Loring Smith did not open on the Proctor Circuit last week as he was signed to the leading role in "The Little Cottage" by George Choo.

Dick Kahn, formerly of the team of Harold Owen, is rehearsing with Frederick V. Bowers in "Kiss Me Again" for the coming season.

Schuyler Laed has returned from overseas, where he has been serving for two years. He was the head of his own company of players over there.

Mrs. J. C. Drum, who has handled the press work at Luna Park, Coney Island, all summer, is now doing the same for the "Greenish Village Follies."

Louis King, of Zieks and King, suffered a nervous breakdown last week and was forced to quit. He was sent to Saratoga Lake for a two months' rest.

Sam S. Selman and Frank J. Morris have copyrighted and registered their new act, "The Safe Blowers," which they will present in vaudeville shortly.

Harry Webb, formerly of Webb and Burns, and now working with Tony Martin, is a candidate for Alderman in the Chicago district in New York.

Ben Loyla has been made treasurer of the Princess Theatre, Chicago. Loyla has been advance man for "Broken Blossom" and "The Unpardonable Sin."

Jane Allen and Virginia Felix, two of the Mack Sennett Beauties now appearing at B. S. Moore's Broadway Theatre, sailed over last Sunday in an aeroplane.

Shepard and Ott, next week for a complete tour of the Loew Circuit. The name of their act is "A Little of This and That."

Lillian Goldsmith, of the team of Herbert and Goldsmith, will head the cast of "The Spider and the Fly," a Gus Hill production, scheduled to open on Labor Day.

Elizabeth Price and Will Morrissey were married in Hoboken last week. The bride, now appearing in the Overseas Follies in vaudeville, was formerly in the "Follies."

Mr. and Mrs. Theodore Donost are the parents of a son, born last week. The mother was a member of the "Greenish Village Players" and was seen in "Hobokenia."

Wallace McCutcheon, who recently returned from France as a Major in the British Army, has been engaged to play a leading role in one of the forthcoming Sobek-First National Pictures with Constance Talmadge.

William Mimer, the playwright, is being held under bail in connection with the recent shooting in the Dutchess County, in which he is accused of having helped the gamblers to escape.

Alfred Head had been appointed general press representative by David Belasco. He had been managing the press for the Belasco and resigned from that publication to accept Belasco's offer.

Edward A. Mitchell has been named manager of the Deatur Postage Service, of Deatur, Ill. He has hitherto been connected with the Milburn-Holmes Poster Advertising Company.

Frank Belmont, formerly seen in "The Yellow Peril," is now featuring Marie Stockwell in a new act called "Salvation Molly," which will be staged over the Loew and Panages time.

Philip Dunning, who staged a musical revue for President Wilson on board the George Washington, has been engaged to appear in "The Dancer" and also as stage manager by the Shuberts.

Winnaah H. Wile, formerly a Winter Garden chorus girl, who married Stanley Wile, a burlesque artist in the Navy, believing him to be an officer, has obtained an annulment of the marriage.

Lester Fouts, who managed the Hippodrome in Los Angeles, San Jose, Portland and Fresno, and who opened will manage the Hippodrome in Salt Lake City when it opens in September.

Lucille Taggart's mother, Mrs. Grace Taggart, has been operated upon at the Americana Theatrical Hospital, Chicago, and is improving. Lucille Taggart is a member of the La Salle Stock Company.

Stella Bernard, Barney Bernard's youngest sister, last week married Ira Bernstein, of Richmond, Va. Bernstein was formerly a sergeant in the Eightieth division and was wounded during the Meuse-Arny drive.

John McDonald, formerly bass of the Boston Grand Opera, and Frank Griffin, tenor, who had returned from France, have been engaged for John Drew's "Allie's Safety," a vaudeville act. Pauline Clark will be the contralto solo.

Chic Sale, Ralph Hays, Willis Selzer, Perry, Lee Cooper, James Thornton, Laura Hoffman, Joyce Ballou, the Glorias, Fred Leonard, Mrs. Marguerite and La Vene, who had returned from France, appeared at the Winter Garden and Sunday night.

Guy Bolton and P. G. Woodhouse, authors of the book of "The Flower of Calvary," have returned from their vacation at Haines Falls, where they put the finishing touches on the musical production, which will be presented by Comstock and Gest.

Arthur Ryan, Howard Hestley and Joseph Wynn have been engaged by J. J. McCarthy and Theodore Mitchell for the business staff of the Vatican Choir. The first two will go in advance of the choir and Wynn will be engaged to be engaged to act as business managers and travel with the company.

Al Dubin, a lyricist of the Witmark forces, who was with the Seventy-seventh Division overseas, has been given a charge in a casual company of the "Merrett," and expects to receive his red cross medal from the War Department at an army hospital at Merrett convalescing from the effects of German gas.

Mamma! Mamma!! Mamma!!!

**Extra
Choruses
for
Extra
Laughs**



***Go to It Boys,
This is a Pip!***

I Used To Call Her Baby

Words and Music by
HOWARD JOHNSON
MURRAY ROTH,
and CLIFF HESS
Vamp

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ALMA M. SANDERS

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YOU WILL HEAR IT EVERYWHERE

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Going Bigger Than Ever!
CAN YOU TAME WILD WIMMIN'?
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TO HAVE THE
BLUES**

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THE PRODUCING MANAGERS' ASSOCIATION desires to give expression to its sense of the loyalty and good conscience of those members of the acting profession, who have declined to compromise their individual freedom as artists, and to break contracts, which have been fairly and freely entered into by them.

THE PRODUCING MANAGERS' ASSOCIATION hereby gives notice to all whom it concerns, that it will steadfastly stand by those members of the theatrical profession, who are loyally standing by the true interests of the theatre and its patrons, in the discreditable strike now in progress.

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WARNING!

All members of the Actors' Equity Association are personally liable for all damages and losses to the Managers caused by the strike.

DO NOT BE MISLED—CONSULT YOUR OWN LAWYER.

Attention is called to the following letter sent by Mr. Nathan Burkan to the Actors' Equity Association; copy of which was transmitted to Mr. John L. Golden by Mr. Burkan.

August 10, 1919.

Mr. Frank Gillmore, Executive Secretary, Actors' Equity Association, New York City:

My dear Mr. Gillmore—My attention was called last night to a list of your membership, in which was included my name as a life member.

In view of the strike called against the enterprises managed by my clients, Messrs. Winchell Smith and John Golden and Charles Dillingham, respectively, and in view of the action of the organizers of the strike in willfully bringing about the breaking by members of your association of contracts of service existing with Messrs. Smith and Golden and Dillingham, respectively, which have long periods to run, and particularly in view of the fact that Messrs. Smith and Golden and Dillingham respectively have at all times and on all occasions treated their players with the utmost consideration, justice and fairness, as the striking players as well as all other players associated with them will admit, and against whom the players can have no legitimate grievance, I must insist that my name be forthwith stricken from your membership roll.

The action of the organizers of the strike in knowingly and willfully ordering players under written contracts of employment with these managers to leave their employers and break up their attractions, manifests an utter and willful disregard not only of law and order, but of the welfare of your membership, as well as of the rights of these managers, and it also betrays gross stupidity on the part of the officers of your association in permitting such acts to be committed.

Let me call your attention to the decision of the Appellate Division of this Department in the case of Grassi Contracting Co. v. Bennett, 174 A. D., page 249, where the court held that

It is not lawful to call a strike, the result of which will be the violation of contracts of its members with their employers; and the United States Supreme Court, in *Hitchman Coal & Coke Co. v. Mitchell*, 245 U. S., page 229, held that a combination to procure concerted breaches of contract by plaintiff's employees is as plainly unlawful as if it involved a breach of the peace.

In that case the members of a union were enjoined from inducing or seeking to induce the plaintiff's employees from violating their contracts of employment. The Court, in protecting those contracts, said, at page 251:

Plaintiff, having in the exercise of its undoubted rights, established a working agreement between it and its employees, with the free assent of the latter, is entitled to be protected in the enjoyment of the resulting status, as in any other legal right. That the employment was at will and terminable by either party at any time is of no consequence.

"The right of action for persuading an employee to leave his employer is universally recognized."

Applying this principle to the facts involved in the strike, the strike organizers, the officers of the Actors' Equity Association, and its membership, were and are guilty of unlawful acts in directing, inducing, persuading or coercing players under contractual relations with managers to strike, to break their contract, and not to play at scheduled performances. The contract need not be for any specific period (although I know of my own personal knowledge that a great many of the contracts are for long terms, and some have a two weeks' notice clause).

In justice to the many players who are members of the association and who do not realize the consequences of the acts of the organizers of the strike, and the officers of the association, in permitting the organizers to commit the acts which the courts have pronounced illegal, let me call your attention to the famous *Danbury Hatters* case, known as *Lawlor v. Loewe*, 235 U. S., 522.

In that case the members of a labor union attempted to compel a hat manufacturer to unionize his factory, left his employment and prevented others from working employment therein, and with the assistance of members of affiliated organizations declared a "boycott" on his goods. The court held that all the members of the labor union who paid their dues were jointly liable with the officers of the union for the damages sustained by their acts. It is not essential that each member of the Union should have knowledge of the details of the action proposed to be taken by the strike organizers and the officers of the Union.

The court said, on page 529:

"The individual members are liable as principals for what their officers did in the performance of their duty, even though they did not know of the particular acts done, or may have disapproved of or have forbidden it."

In that case the plaintiff recovered a judgment for \$222,000.00, and many of the members of the Union had their bank accounts attached, their property sold at public sale under execution, and many were obliged to pay whatever they had to make good the damage.

The damages in such cases are not apportioned, but each member is liable individually and collectively for the entire damage done, and if he has sufficient property, he must make good the entire damage.

It is beyond dispute now that very serious damage has been inflicted upon a number of managers by the closing of their theatres. The damages are not speculative, because the managers will be entitled to recover for moneys refunded by them to patrons who were deprived of the opportunity to see the attraction, moneys paid as rent for the theatre while it remained dark, moneys paid to employees who had to be laid off in consequence of the strike, moneys paid for advertising, current expenses, and possible losses wherever they can be established.

The resulting damage of this strike may run into millions of dollars, and all those players who have contracts with Managers as well as the officers and the individual members of this association, though they did not participate in or had any knowledge of the strike, may, within a short period of time, find themselves involved in a serious predicament. By the action of the organizers of the strike and the officers of your association, the lives savings of many players have already been jeopardized.

I think it is your duty to at once direct all players who have walked out in breach of their contracts to return and to minimize the damage as far as possible.

This letter is written, not with the idea of giving you advice, but simply to justify my action.

Very truly yours,

NATHAN BURKAN.

STAGE HANDS WON'T STRIKE WITH ACTORS, WITHOUT GIVING NOTICE

Continued from pages 3, 23 and 27)

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Mr. Howard Kyle, founder of the Actors' Equity Association, who for more than six years served as a member of its Council and in other capacities without remuneration, has resigned from the Actors' Equity Association. In connection with his resignation Mr. Kyle sent the following letter to Mr. E. H. Sothern who has also since resigned from the Actors' Equity Association.

New York, August 5th, 1919.

Dear Sothern:

I am sorry I didn't get a word to you before you were induced to send a letter to the Actors' Equity Association, approving the course its officers and counsel have wrong-headedly taken. For once the managers are right in their stand. They have recognized the Actors' Equity Association as an organization and they invited its representatives to meet them and make a mutual agreement for the uniform adoption and use of an improved form of the United Managers' Protective Association-Actors' Equity Association contract to cover a period of three or five years. Each manager in the new producing Managers' Protective Association (and it includes practically all of them) is under a bond by which he would forfeit \$10,000 if he breached any agreement made by his organization. That is any agreement like that of the adoption of a uniform standard contract. This was the very situation, or should I say consummation, toward which the Actors' Equity Association has been aiming for six years. Some of the radicals misapprehend the spirit of co-operation that possessed the managers and attributed their action to motives of fear; thereupon an utterly foolish and unnecessary ultimatum was issued concerning extra performances which were made to include legal holiday matinees and Sunday appearances. The arbitrary action was taken despite insistent warnings I made to the counsel of its ill-advisedness. The aggression came, you see, from our side when the managers were in an amenable state of mind and actually willing, as they are now, to stand for a clause by which all salaries shall be reckoned by the performance.

In order to save their own faces our representatives proposed publicly that the whole matter of a contract be given to an outside Board of Arbitration, thus trying to embarrass the managers. As I openly predicted, the managers said there was nothing to arbitrate and they have proceeded to use the standard contract United Managers' Protective Association-Actors' Equity Association, changing only the clause as to how any issue may be arbitrated; meanwhile poor men and women who are actually working under equitable conditions are forced to strike as the result of the bad leadership of our association.

It is important to remember that the accepted Actors' Equity Association-United Managers' Protective Association contract was actually drawn up in the first instance by the Actors' Equity Association itself, and the clauses consenting to play Sunday night performances and legal holiday matinees were put into this contract by the actors themselves. The changes now demanded, therefore, constitute additions to our own contract, which we have proclaimed as equitable all over the world. No one has ever pretended that the contract, which is a minimum one, is the best that might be secured, and it is only fair to recall that Mr. Marc Klaw, President of the United Managers' Protective Association, spoke at the ratification supper in November, 1917, saying: "This is a history-making occasion, but the contract as it stands is only a beginning."

(Signed) Yours very truly,

HOWARD KYLE

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Barnes, Rev.	Dickson, Chas.	Guthrie, James	Hall, J. W.	Miller, Rev.	Shaffer, Chas.
Barnes, Rev.	Dickson, Chas.	Guthrie, James	Hall, J. W.	Miller, Rev.	Shaffer, Chas.
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Barnes, Rev.	Dickson, Chas.	Guthrie, James	Hall, J. W.	Miller, Rev.	Shaffer, Chas.
Barnes, Rev.	Dickson, Chas.	Guthrie, James	Hall, J. W.	Miller, Rev.	Shaffer, Chas.

LADIES

Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara
Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara
Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara
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Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara	Alford, Clara

Chorus Girls Wanted

52 weeks in New York City. Most attractive engagement in America. Road salary. Mediums and Ponies only. Call in person.

NATIONAL WINTER GARDEN

Second Ave. and Houston St.,
New York City

DIRECTION—MINSKY BROS.

DO YOU WANT A PROSPEROUS SEASON?

If So, Get in Touch With Us at Once. We want 10 Musical Tab. Shows for New England. Open at once. BREWSTER AMUSEMENT CO., 230 Tremont St., Boston, Mass.

BILLY SCHULER

DOING STRAIGHT

WITH JACOBS AND JERMON'S BURLESQUE REVIEW

PLAYS - SKETCHES - ACTS WRITTEN TO ORDER.
and Exclusive Material. Liberal Terms—Bookings Assured
Up to the Minute Original
W. E. NELSON PLAYWRITING CO. Suite 402, 500 Fifth Ave., New York

STOCK OR REP.

JOHN HIGGINS | RUBY LE CORNU

Light and Character Comedy. Age 27 yrs. Injures and Sings. Age 23 yrs. Weight 100 lbs. Height 5 ft. 7 1/2 ins. Wardrobe—Ability—Experience. Address JOHN HIGGINS, 228 East 24 St., Chester, Pa.

COURT ENJOINS SHOWING OF "PEG" FILM

MUST AWAIT FINAL COURT

Judge Knox, in the United States District Court, on Saturday enjoined the Famous Players-Lasky Corporation from releasing "Peg of My Heart," pending the final determination of the ownership of the film rights by the Supreme Court. He acted upon the assumption that the company would not sustain appreciable damages if the release of the film is postponed.

The author of the play, J. Hartley Manners, contends that under his contract with Olive Morosini he reserved the motion picture rights to the play, and has appealed from the decision of the United States Circuit Court at Albany, which affirmed the decision of Judge Julius M. Mayer that the producing rights, in perpetuity, belong to the film rights, belonging to the producer.

Nathan Burkan, counsel for Famous Players, contended that it was a particularly appropriate time to release "Peg of My Heart" in view of the agitation over the "Red" question.

"I think I am safe in saying that the picture itself will not deteriorate in the least," he said, "and that the demand for it at a later date will be quite as urgent as it would be if the picture were to be released in September." He also declared that Judge Knox "is not particularly impressed by the contention that inasmuch as 'Peg of My Heart' touches on current political affairs, and that there is now more or less discussion of questions affecting the release of the picture, the picture should be delayed until the defendant will be seriously damaged if the picture is not released now. If this may be pertinent upon the political questions of Ireland, it has, I think, small chance of success."

"Not only does Manners claim that he owns the motion picture rights under his contract with Morosini, but he contends that the film company has committed a breach of that contract in making alterations and additions to the original play in adapting it to the screen, in violation of the provision in the contract which stipulates that no changes shall be made without his consent."

"Should the present film of the defendant, based upon the plaintiff's drama, be now released and Manners should prevail in the Supreme Court his right to produce and present such a film of subject matter as he conceives should be presented, would be largely impaired if not entirely foreclosed," he concluded.

In making no suggestion of the counsel for the film company that the release of the photoplay could not jeopardize the rights of the author, as he could still sue for damages, Judge Knox said that the action of the Supreme Court in granting writs of certiorari to operate on the entire controversy and not limit the plaintiff to the benefit of an accounting.

He also directed Manners to file a bond of \$55,000 to indemnify the film company against loss incurred by reason of delay in releasing the photoplay, and said that if there should be any further delay in getting the final determination of the ownership of the film rights, the bond may be increased or the stay vacated.

WORLD GETS WEBER PICTURES

World Pictures has signed to release all the Lawrence Weber Productions, to be made in the future.

NEW COMPANY GETS CHARTER

BRIDGEVIEW, Aug. 12.—The Sea-View Film, Print Company, is the name of a new organization chartered in the office of the Secretary of State here, to operate from 15 Exchange Place, Jersey City. Their agent is the United States Corporation Company and through them they will need operate, conduct, buy and lease film laboratories and studios for the manufacture, developing and taking of motion pictures. The charter also permits them to operate theatres and other places of amusement. The concern is capitalized at \$100,000, divided into 1,000 shares at \$100 each, par. The incorporators are Samuel R. Howard, George V. Reilly and Robert K. Talcott. The address of the company is 16 Cedar Street, New York.

BROADWAY BILLS ARE GOOD

This week's programs at the Broadway picture palaces include "Flooding a Wife," at the Strand; "The Peace of the River," with Pauline Frederick, at the Radio, and "Wagon Tracks," with Wm. S. Hart, at the Rivoli.

UNIVERSAL INCREASES STAFF

Universal has increased its exploitation staff by adding an assistant to each exploitation manager of each exchange. They have provided each exchange with an auto for the purpose of touring the territory nearby. G. Milford has been appointed to the Toronto exchange of Universal as exploitation manager and R. E. Parson in the same capacity.

A. H. FISCHER MOVES OFFICES

A. H. Fischer Features, Inc. have moved their offices from 12 E. Forty-first street to the Thauhansee studios in New Rochelle, which they own. All business will be transacted from there.

GETS McDONALD FILMS

The First National has secured twelve Katherine McDonald films, two completed and ten to be made within two years. Miss Macdonald is the head of her own company in California.



JACK VON TILZER

The New York branch office of United Artists Corporation—the "Big Four"—is in full swing with Jack Von Tilzer presiding as Sales Manager.

Mr. Von Tilzer, who is a member of the well known musical family, came into the motion picture business two years ago. He is a theatrical field hand. Mr. Von Tilzer was engaged by the experience and the accuracy of his sense that have stood him in such good stead at exchange man.

FOX HAS MANY FILMS READY FOR RELEASE

BOOKINGS REPORTED HEAVY

For the season of 1919-1920 William Fox has announced the first of a large number of productions which are ready for release at all Fox exchanges in the country.

According to the reports received from the various branches, the advance bookings on all films are ready for the exhibitor are very heavy. The exhibitor who visits any of the exchanges can see a full line of paper for each production, the names of which follow below, ranging from twenty-four sheet posters down to one-sheet. Each one of the films listed below are now ready and will be released during September and October.

The first releases: "Checkers," a big special; "Wolves of the Night," starring an unknown actress; "The Loyal Soldier"; "La Bella Russa" with Theda Bara; "The Splendid Six," featuring M. J. Connelley; "Wanderers," with George Walsh starred; the Bud Fisher Music and Jeff Cartoons and the Fox Sound Cartoons.

All of these can be inspected by the exhibitor before release, in accordance with the Fox policy.

SUES DENVER COMPANY

Denver, Aug. 9.—The National Film Exchange Company of Denver, is being sued by E. J. Johnson for \$22,000 damages. He claims that the National Film Exchange Company's plan to them for \$13,554.61. The film concern was to have the ground and the National Film Exchange Company to assume a mortgage held by Jacob O. Jones. Johnson alleges that the firm has failed to live up to its agreement as to lease and mortgage terms. He asks a receivership.

MUST STOP RETAILING FILMS

WASHINGTON, Aug. 9.—The Federal Trade Commission, in its case against W. H. Productions Company, has decided as an unfair method of competition, the retailing of old motion pictures featuring William S. Hart, without "clearly and unmistakably" informing the public that they are old films with new names. The company have retitled twenty of its old Hart pictures. The commission ordered the concern to discontinue the practice.

BUY SITE FOR STUDIO

The Motion Picture Producing Company of America has announced the purchase of a site at Clarkson Avenue and East Thirty-seventh street, Brooklyn, on which a modern studio will be erected for the production of the company's films. At the same time, the company announced that it has leased, temporarily, the Beaver Studio, at Douglassville, State Island, where the "King Cole Comedies," featuring Sammy Burns, will be made.

KANSAS CITY FIGHT TAX

KANSAS CITY, Aug. 8.—The Kansas State Exhibitors' Organization representing the exhibitors of fifty towns, held a meeting recently and declared themselves against the continuance of the Federal Admission tax and will do all in its power to bring about the repeal of the law.

CHICAGO HOUSE PUTS IN FILMS

CHICAGO, Ill., Aug. 8.—The Playhouse, in this city, has been taken over by A. C. Spencer for a period of five years. The house is to be renovated, an organ installed, and it will be opened with a purely silent program.

BROOKLYN STRAND OPENS SOON

When the Strand in Brooklyn, situated on the corner of Fulton and Rockwell places, opposite the Orpheum and next door to the Regal, opens, it will be a surprise in store for many who think they have seen all there is to see in the "land of big pictures." The theatre will make its predecessor in Manhattan look small and uninteresting in comparison.

The new house is large in proportion and has a magnificent lobby. It will have a seating capacity of 1200 and will present a program similar to that of the Strand in Manhattan. It is the purpose of the management to present the identical pictures and musical program.

John Lowridge, managing director of the new house, will have as one of his assistants Louis Gilbert, who will act as assistant manager and treasurer and have under his supervision the theatre office girls that the theatre will require. Walter Melvin will be superintendent; Carl Reher will conduct the orchestra, the size of which has not yet been determined. "Doc" Victor Wilson will handle the publicity and Mr. Lowridge will be in most of the booking. He has planned to give high-class music and operetta later on in conjunction with the picture program. The theatre will be opened on the night of the 29th, at which time there will be an invited audience. It has been planned to have the Paulist choir sing a hymn of dedication, provided sanction can be gained. The theatre will be open to the public on Saturday, the 30th of August.

The opening feature will be Geraldine Farrar in "The World and its Women."

TO SHOW FILMS ON TRUCK

Dr. Francis Holly, Director of the Bureau of Commercial Education, Washington, D. C., has announced that he and his bureau will supervise throughout the State of New York the exhibition of industrial motion pictures produced to arouse interest in good roads, and to visualize common faults of automobile and truck drivers.

The films will be shown on a moving motion picture theatre, built on a fully equipped motor truck, called the "Motory," which is one of the seven trucks upon which is the free exhibition of motion picture throughout the country. The New York tour started Aug. 10, and the pictures for the promotion of good roads is entitled "The Open Road." "Greater America." The film showing the "Greater America" drivers is "Careless America," which has been shown in a number of New York theatres.

WALDORF DICKERS OVER FILM

"Where Bonds Are Loosed," the Waldorf Photoplay that was originally intended for appeal on a State Rights basis, may be handled, instead, through a "Hall Room Bore" as now being pulled with that and in view, but if a satisfactory arrangement cannot be agreed upon between the distributing agency and the Waldorf interests, the picture will be sold as a State Rights feature, as originally contemplated.

TO STATE RIGHT HALL ROOMS

Jack and Harry Cohn refused the offer to let the "Hall Room Bore" go as a program picture and are arranging to release their comedies as a State Right production. The National Film Corporation, has taken charge of the sale of the films.

TO DISTRIBUTE DWAN FILMS

Through a contract between the Mayflower and the Dwan Film Company, the act Pictures Corporation the latter gets the right to distribute the Alvin Dwan films. The pictures are "The Millionaire of Fortune." Eight pictures to follow.

POLICY 1919-1920

VAUDEVILLE MANAGERS ATTENTION

Each

SUNSHINE

COMEDY

is an act of
the greatest
drawing power

Ask your
nearest FOX
exchange for
these theatre
crowders

MUTT^{and}JEFF

action cartoons
take only 7 minutes
to run

That makes them
an ideal filler-in
so that waits may
be avoided

These
CAPT. BUD FISHER
successes are the
biggest laugh makers
in the world

*And the best
vaudeville-
houses are
using them-*

FOX

FILM CORPORATION

WILLIAM FOX & W. R. SHEEHAN

President Gen. Manager

FOX ENTERTAINMENTS

WILLIAM FOX

PLAIN WORDS *for* PLAIN MEN

It has taken five years and six months for the Fox Film Corporation to become the greatest film organization in the world. Five years - a long time in the film industry - but it takes time to do things well. Its success is due to genuine showmanship - the giving to the public what the public wanted to pay to see.

Fox Exhibitors admit that they love art but that they also admire the Fox color scheme of a fat bankroll, and there's a lot of horse sense in that idea.

The past of the Fox Film Corporation is the firm foundation of a tremendously successful business - the present is the provision for theatres great and small of attractions that satisfy and make money - the future is a constantly rising tide of big business in which the exhibitor is the biggest profit maker.

Fox isn't a highbrow and Fox isn't a lowbrow - he's a showman who has made money for the exhibitor and money for himself.

FOR your new season don't chase rainbows of promises - stick to the showmanship certainties. Your one big problem is the question of real entertainment because entertainment is the thing your public wants and will pay for.

Fox pictures for the new season provide fully for great theatres and small theatres. There will be enough in volume, in class and above all in genuine human appeal. The line is a complete line, it leaves no theatre unprovided for, it supplies all the needs of the world at large.

Read the announcement plans, policies and programs of all the others. Then give strict attention to what follows on these pages - then make your own decision as a showman.

Fox does not criticize anyone for making fewer pictures - but he insists upon supplying the positive demands of the most active market in the history of motion pictures - and, therefore, in the season of 1919-20 Fox provides for all theatres, not merely for one class.

3 EXTRAORDINARY SPECIALS

Long fellows immortal
EVANGELINE

Henry Blossom's **CHECKERS**
from the most successful plays ever performed

The 1920 CINEMELODRAMA
SHOULD A HUSBAND FORGIVE
and two to be announced.

8 **WILLIAM FARNUM**
PRODUCTIONS

8 **PEARL WHITE**
PRODUCTIONS

8 **TOM MIX**
PRODUCTIONS

3 **THEDA BARA**
SPECIAL PRODUCTIONS

26 **VICTORY PICTURES**
with WILLI M. F. RUSSELL
GLADYS BROCKWELL and
GEORGE WALSH

26 **EXCEL PICTURES**
with PEGGY HYLAND,
MADLAINE TRAVERSE
ALBERT RAY & ELINOR FAIR.

26 **FOX SUNSHINE COMEDIES**

52 **MUTT & JEFF CARTOONS**

FOX NEWS WEEKLY
A FIFTEEN EPISODE SERIAL
Greater than any ever attempted.

FOX

FILM CORPORATION

WILLIAM FOX & **W. R. SNEEHAN**
President Gen. Manager

FOX ENTERTAINMENTS

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In a Classic Dancing Oddity
DIRECTION—TOM JONES

CHONG SINGER AND INSTRUMENTALIST

The Only Chinese Yodeler in the World

SPECIAL SCENERY DIRECTION TOM JONES GORGEOUS COSTUMES

THOMAS P. JACKSON & CO. "ONCE A THIEF"

By LAURENCE GRATTAN

IN VAUDEVILLE

GERTRUDE MORGAN

The Happy Little Miss

DIRECTION—MARINELLI

WILCOX—LaCROIX & CO.

Now Doing New Act—"COLD COFFEE"

By CHAS. HORWITZ

DIRECTION—LAWRENCE SCHWAB

JACK GARDNER

In Pictures for the Summer

MARION and BILLY

VAUDEVILLE'S YOUNGEST TEAM

Singing, Dancing and Talking—In Vaudeville

JOHN & NELLIE OLMS

The Watch Wizards

IN VAUDEVILLE

MONSELLE & WHITESTONE

Singing and Piano

In Vaudeville

LE ROY & HARVEY

IN VAUDEVILLE

ALTHOFF SISTERS

TWO GIRLS AND THE PIANO

DIRECTION—HARRY WEBER

J. C. TOOT & PAL

Original Comedy Novelty with Some Dancing Dog
Toots and Pal in One

DIRECTION—JAS. PURSELL

WILLIAM CONWAY

THE IRISH PIANIST—IN VAUDEVILLE

ADA GUNTHER

The Little Magnet in Vaudeville

LUCY MONROE & CO.

—In "CRANBERRIES"

DIRECTION—GLADYS F. BROWN, Palace Theatre Bldg., New York

THE FERRAROS

BOOKED SOLID—LOEW'S CIRCUIT

DIR., TOM JONES

EDNA LEE

DIRECTION—LEW LESLIE

IN VAUDEVILLE

DAN MICHAELS

NEW YORK FOLLIES

In an all star cast Musical Comedy Entitled "A LITTLE BIT OF EVERYTHING."
Two Acts and Twelve Scenes.

HONEY HURST

In "RHYME AND REASON"

DIR.—JOE MICHAELS

STAFFORD & WATTS

THAT CLEVER PAIR

DIR.—MEYER E. NORTH

JOHNSON and PARSON

"Jazz That's Jazz"

DIRECTION—PHIL BUSH

HARRY OAKS & CO.

In the Comedy Classic, "Behind the Future"

BOOKED SOLID KEITH TIME

DIRECTION—JACK LEWIS

DOOLEY - NAIMOLI - McGEE

COMEDY, HARMONY, SINGING, TALKING

PLAYS

FOR STOCK REPERTOIRE. AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for home
entertainment. Many Plays, Plays, Comedies, Mrs. Jackson's War
Works. Catalogue Free! Free! Free!
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LEW FREY

FROM OVER THERE

On the Low Time—Thanks to Gen. Salsand

CHAS. GERARD

One Arm
Piano Novelty

DIRECTION—ABE FRIMMER

'Twill Charm Your Heart

**You'll
Love
the
Rare
Melody**



**HERE'S
YOUR
COPY**

GET IT TODAY!

I Know What It Means To Be Lonesome
(In Lonesome So Lonesome For You)
By KENDIS, BROCKMAN and VINCENT

Moderate

VOICE

I now - er know, I would miss you,
Hippo seems to say, That'll come a day,

In - fur you want gain a - way, see

CHORUS

you work know to it - me, too, My heart - just seems to say, me.
Come back, come back to me.

I know what it means to be lonesome, I know how it feels to be blue.
I know what it means to long in my dreams for some - one, for some - one,
I've sighed and I've cried since we part - ed. There's no one knows what I've gone through.
I'd give all that I own, just to have you back
babe, I'm lonesome, so lonesome for you.

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Be
Lonesome
Without
It.**

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ORCHESTRATIONS ARE READY**

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Globe Theatre Building
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CLEVELAND, Ellipse Bldg.
BUFFALO, 445 Main St.
PITTSBURGH, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.
LOS ANGELES, 836 San Fernando Bldg.

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Carnegie Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 20, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

LIVE ONES STUDY THIS LIST!!

If you are an honest-to-goodness live artist and desirous of weeding out the soft spots in your programme, glance at our collection of result-getters and include them in your act. You CAN'T go wrong with any or all.

"YOU DIDN'T WANT ME WHEN YOU HAD ME"

(Why Do You Want Me Now)

A powerful sob ballad—Tremendously appealing. Revives Memories. Genuine Music. Sensational.
Orch. in C, D, E^b, B^b. Male or Female or Sister Versions Now Ready

"B L U E S"

(My Naughty Sweetie Gives To Me)

Colorful, Tuneful, Snappy. A Genuine Shimmie Number.
If your feet don't respond—they're artificial.

Orch. in B^b, C, G.

Double and Single Patter Choruses. Now Ready.

"LET'S HELP THE IRISH NOW"

Here's a Jewel of a Song That Sparkles with Harmony—Punch—Appeal!—A hit without an equal.
Fits any spot in the act instantly! Orch. in F, G, A^b, B^b.

"SIPPIN' CIDER THRU' A STRAW"

A Whirlwind Comedy Lipping Song. A Prohibition Riot That Sets Them All Laughing. Successor to
Oh! Helen. Fatty Arbuckle Likes It! Everybody Likes It! You'll Like It!

Orch. in E^b, F, C.

Double and Single Versions and Patter Chorus Now Ready

"WHY DO THEY CALL THEM WILD WOMEN"

Can't Be Beat for Opening or Closing Number—Six Extra Choruses—A Continuous Batch of Laughs.
Makes 'Em Friendly Instantly.

Orch. in C, D, E^b.

Male and Female Versions Now Ready

A TRIO THAT'S SOLIDLY BOOKED OVER THE BIG TIME—GET ABOARD!

"WAIT AND SEE"

WALTZ BALLAD

Brimful of Sentiment

Deliciously Inviting

Orch. in B^b

"TEARS AND LOVE"

SENSATIONAL BALLAD

Romantic—Appealing

Sure to Please All

Orch. in E^b, D

"KENTUCKY DREAM"

HIGH-CLASS WALTZ SONG

An Effective Number

Encore Guaranteed

Orch. in F

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CHICAGO

JOS. W. STERN & CO.

181 Tremont St.
BOSTON

NEW YORK PROFESSIONAL STUDIOS NOW LOCATED AT

226 WEST 46TH STREET

OPPOSITE THE NEW N. Y. A.

DEMPSEY SHOW TO CHARGE \$3.50 TOP ON ROAD TOUR

After Playing St. Louis This Week, Will Open in Detroit, Philadelphia, Pittsburgh, Chicago and Then New York

CHICAGO, Ill., Aug. 14.—The Jack Dempsey All-Star Vandeventer Show will open at St. Louis August 17 for one week's engagement, closing the following Tuesday night. The company will be composed of Jack Dempsey, Angel Sisters, Million Dollar Dolls (tabloid), "As Her for a Night," Bertha, Grace (Gilbert) and three other vandeventers.

Raymond Jacoby, of Linck and Jacoby, announced to THE CLIPPER that the prices governing the show will be the same as charged by Siegfried for his "Follies" production, \$3.50 top.

The company has been routed as follows: August 25, New Detroit Opera House, Detroit, Mich.; September 1, St. Louis.

FRANK GERSTEN SUEED

Frank Gersten, the burlesque producer, and his wife, Adeline Gersten, are being sued in the City Court by Leon Friederich and Ernest Baeer, formerly Gersten's partners in the theatrical business in the Bronx.

The action was brought to recover the sum of \$1,500 which the plaintiffs claim is due on an unpaid note made by Gersten in 1914, 1915 and which was endorsed by his wife.

In their complaint, filed by House, Gersten and Victoria, Friederich and Baeer allege that the Gerstens note was payable on demand, but that it has never been settled.

The defendants, through Louis Martin Levy, have interposed a counterclaim, claiming \$1,500, and which is being varied amounts are alleged to be due from Friederich and Baeer to the defendants.

The defendants also claim that the note in question was given by them to the plaintiffs so that the latter could take up a previous note which the Gerstens had given to Friederich and Baeer for the purpose of raising ready cash with which to pay salaries of employees at the Royal Theatre, Bronx, which the Gerstens owned and controlled at the time. This note was payable in thirty days and was discounted at one of the banks in New York City. Subsequently, because the Royal Theatre failed to pay under their management, and had failed to return back to its original owners, the Henry Morgenthau Company, they negotiated so that the Keith interests acquired the house, and the Gerstens received commissions amounting to \$2,500, no part of which, Gersten claims, was given to him.

SUED FOR GOWN

Ruth MacTannay, erstwhile principal in "The Lady in Red" show, was sued last week by Hickson, the tailor, and a judgment was rendered against her for \$227.50.

In addition to the complaint filed in the Third District Municipal Court by Braun & Solomon, attorneys for Hickson, MacTannay purchased a gown from the plaintiff in November, 1915, valued at \$175. She failed to pay for it, the suit alleges. The judgment rendered against her by default last week includes interest on the purchase and costs.

WILLIAMSPORT HOUSE RE-OPENS

WILLIAMSPORT, Pa., Aug. 18.—The Majestic Theatre, here, after remaining dark for eight weeks, was reopened for the first time since 1910-1920 on Aug. 25. For the remainder of the year the house will be devoted to one-act plays, the date of which the management will probably be introduced into the theatre later in the season.

KANE SUEED FOR DIVORCE

Abraham Goldman, who works under the name of Kane in the act of Kane and Herman, was served with a summons and complaint last week in an action for divorce brought by his wife, Frances Kane, Harry Saks, Hochheimer. The couple were married in April, 1914, in Edmondton, Canada.

In her complaint Mrs. Goldman accuses her husband of having beaten and abused her, and that she could not live with him. Beginning with the date of their marriage, she states that she traveled with him and was largely alone with him, when Kane formed the acquaintanceship of Herman and seemed to prefer his company to being with her, both on and off stage. Shortly afterward, she alleges, he began to strike and kick her to the accompaniment of vile language. While thus engaged upon one occasion, she alleged, he fractured a bone in her face and blackened her eye so thoroughly that it remained in that condition for three months.

In July, 1917, she went home to her parents in Brooklyn, she charges, taking the two children which had been born to them with her; but, after remaining only several months, returned to Kane, who was at that time employed by the Broadway Theatre. She alleges that Kane would treat her better. It was not long, though, before he began to mistreat her again, and she alleges, she saw in the papers that, after being away for a day or two he would come home and, after locking her out, he would break down the wall and furniture of their apartment until other folk came to her assistance.

The matrimonial case concerns the marriage vows is alleged in a part of the affidavit where his wife states that in 1914, she married Kane, a married woman named Demotte, at the Lott Hotel, Evanston, Ill., where the papers state that Kane was a "man-fighter" wife." Another woman, this one in Cleveland, also received attention from him, the papers state. Kane is alleged to have placed only last February. While playing in Philadelphia he sent her \$50, the wife alleges. Kane is alleged to have said where, she charges, they registered at the same place.

Also, last May, the wife heard that Kane was in the apartment of a woman in the city of New York, at the seventh avenue and Fifty-fourth street, where, she says, she was told that he was preparing to stay all night. So, wanting to make sure, she went to the place, but was refused admission. Then she called the apartment on the phone and she alleges, he was induced to escape by going down the dumb-waiter and crawling out through a coal hole to the street, where she claims he was crying his underwear in his coat pocket, she states.

"Misconducting her husband as a 'woman-fighter' instead of a man-fighter," the wife charges that he recently threw a rock at her which injured her hand so severely that she had to have four stitches taken in it.

The papers further state that Kane is going to play in the Broadway show called the "High Rollers," and \$50 weekly is asked as alimony for the maintenance of the wife and two children, Betty and May.

Acting under advice of her attorney, the wife filed her complaint in the Municipal Court by the Kane at 315 West Fifty-first street and removed all the furniture and fixtures from the house, she is alleged, "The Midnight Show," and the wife, in describing it and her husband, states: "Kane is a very bad, vicious, cruel, drunker ever since the year 1915; in fact, the act in which he and Herman work is designed to make 'The Midnight Show' the whole performance is taken up with the portrayal of two drunken bums coming home from a night on the moon, and there is no doubt that realism has been brought into his part of the performance by reason of his constant and never discontinued drunken condition."

HILL MANES CARTOON SHOW

The title of the new G. Hill Cartoon show will be "Keeping Up With the Joneses," taken from Pop's cartoons in the New York Herald Tribune. The show, working on the book and Hill expects to have the production ready shortly.

BOSTON LIKES "BUDDIES" ALSO

Boston, Mass., Aug. 14.—"Buddies," the musical comedy in two acts, which opened here last night, went over well. The play, in three acts and an overture, was written by George M. Cohan and Melville Gordon. R. C. Higgins supplied the music.

"Buddies" deals with Franco and soldiers, but, strange to relate, neither the art of Franco nor the rumble of war are once mentioned in it. Cohan and Higgins are lovers of some of our doughboys and their Normandy sweathair. There is, of course, the usual intrigues and the "old sweatheart," but the play, nevertheless, is unusual in its way.

The music is stimulating and the songs are of the kind that are remembered and sung in after years.

Peggy Wood as the heroine, and Donald Brian and Wallace Edgerton, as the heroes, were splendid.

One of the outstanding features was Peggy Wood's "Fairy Tale" song, which held up the show and obliged her to take numerous bows. The song is a beautiful, fault, and that is the question of the first episode in the first act, which she sings strongly. "The Fairy Tale." Otherwise, it is the theatrical surprise of the season, and is sure to find success going for it. It is the strongest kind of an argument against the claim that you cannot have a musical comedy without bedroom scenes and lingerie.

In the cast are Wallace Edgerton, Donald Brian, and Wallace Edgerton, as the heroes, and John Willard, Edmund Durand and Eddie Brown, besides several smaller part people.

FRANKIE RICE SUES BERNSTEIN

Frankie Rice, the impersonating comedienne, sued Sam Bernstein, the booking agent, and obtained a judgment against him last week, amounting to \$225.

In her complaint, filed by Louis Liechtenberg, her attorney, Miss Rice alleged that she had been engaged by Bernstein to appear at the Royal Theatre, where they were both in Syracuse, N. Y., where she was playing December 14, 1916. Bernstein, she charges, was acting in a sort of managerial capacity for Miss Liechtenberg, and she claims the company was in thirty days' security for the loss.

However, she claims that Bernstein failed to pay the money he borrowed from her in 1916, her claim resulting in the judgment for \$225.00, which includes interest and costs.

LUBOVSKA WINS CASE

Prof. Albersa last week lost his case against Lubovska, the Russian danseuse, in which he sued for \$300 due to her by the company, prior to its South American tour. M. Strassmann, attorney for Lubovska, stated that the professor was to be paid fully from the time the company played the South American tour.

BLANEY'S NAME PLAY

The name of the production which the Blaneys are to put on Broadway this season is "The Unwanted One," by Forrest Carter and Clara Berger. It is an oriental play.

SHEA HOUSE OPENINGS SET

The following houses are to be by Miller and Shea, and closed for the Summer, will reopen for the fall season: The Bayonne Opera House, August 25; Biltmore Opera, N. Y., September 1; The Jefferson, Auburn, N. Y., September 8, and Colonial, Ansonia, Conn., September 22.

GETS ENTIRE LOEW TIME

Dick Mack, formerly of Jennings and Mack, has secured the entire Loew time with a new blackface act written by himself. He has been booked to play the entire Leventhal Circuit. His first night is handling it.

SPECIAL SHOW OPENS AUG. 28

"Kick Me Main" by August Campbell show, will open at Harrisburg on August 28th.

ENGLISH ACTS ASK MUCH TO COME TO U.S.

WANT PROHIBITIVE SALARIES

English vaudeville performers and acts are demanding prohibitive sums for appearing in America, according to Al Lewis, of Lewis and Gordon, who returned from Europe last Sunday on Le France after spending four weeks in London and Paris in search of acts, performers and vaudeville material for exploitation in this country.

The reason they are demanding such sums, Lewis explained, is because they are under the impression that vaudeville business in this country at the present time is proving a veritable bonanza for the managers. Therefore, they feel that they should share largely in the untold profits which are being realized by vaudeville interests as a result of the war.

Then, too, performers and acts that are desired for this country are generally favorites in their native country, where the custom is still prevalent of singing up for periods that run as long as five years. Under the terms of such lengthy contracts, performers and acts may continue to use the same material during the entire term. The result is that they do not have to bother their heads each season for new material, as is the custom in this country, which gives them a certain ease of mind that they feel they could not attain here.

The matter of traveling is also a factor in their reluctance to leave their native country for no great distance to separate the principal cities in England, the farthest point from London being but a few hundred miles, whereas in this country they could travel 3,000 miles from New York in one direction before touching the Pacific coast.

Lewis also declared that vaudeville business in London is not what it was. Many of the vaudeville houses, especially in the West End district, are changing their policy and are now showing musical revues, pictures or playing musical revues.

At Paris, Lewis says, he found the variety houses thriving as never before. There has been a decided drop in patronage at the theaters where the vaudeville acts and attractions are playing; while, on the other hand, the two theatres that are doing the "biggest business" in Paris, the Alhambra and Olympia, both running vaudeville shows.

While being appointed American agent for various English and French acts and performers, Lewis says he also brought back to him the producing rights of eight Anglo-French plays, several of which have been presented at the Grand Theatre at Paris, and several late in the month in vaudeville here within the next six months.

KESSLER OPENS NEW ACT

Aaron Kessler is turning up a new act called "Gossamerians." The offering opened at Port Richmond, Staten Island, last Monday with the following cast: Edith Higgins, Marie Kennedy, George Kennedy, Joe Randolph, Charles Klein, Arthur Herman, Herman Levy and Stanley Skoloff. The turn, after playing a few out of town dates, will come to New York.

WRITE THE ACT COMEDY

At Lewis, of Lewis and Gordon and Ben Harrison Orlov, have written a new play called "Love and Company," which is scheduled for production in the Strand Theatre. It is a comedy in three acts and an epilogue.

BUCKNER IN BELLEVUE AGAIN

It was intimated last week in the office of Assistant District Attorney Peter B. Olney, Jr., now on his vacation, that the indictment he obtained in the United States District Court against Arthur Buckner, the booking agent, might be dismissed.

The indictment followed Buckner's recent partnership deals in the vaudeville booking business, in which he sold more proportionate interests to people than could possibly be acquired by anyone dealing with using the mails to defraud.

At the present time, Buckner's sanity is under observation in the psychopathic ward of Bellevue Hospital, where he was sent last week. Before that, following his indictment, several months ago, he was sent to the hospital for the insane on Ward's Island. After spending four weeks there, Buckner was released and sent home to his family, the Federal authorities claiming that they knew nothing of the manner through which he had affected his release. No order for his release had been sent to the hospital by the Federal Court at the hospital it was said that his commitment papers failed to state that he was under observation at the Federal Court, so when it was decided by the doctors that his confinement in the hospital was no longer necessary, he was released without taking cognizance of the indictment.

The Federal authorities would not have known that Buckner had been released from the hospital to which he had been committed had not acquaintances been notified by the Federal Court to the U. S. District Attorney's office.

After learning that Buckner was out, Assistant District Attorney Olney had him taken into custody again. Now, it is said that Buckner will probably be sent to a private hospital, where he will be followed by their attorneys, Yankauer & Davidson, having convinced the Federal authorities that he was sane for the good of his welfare.

It is now felt by friends of Buckner that the charges against him led to his conviction in the Federal Court on a charge of using the mails to defraud and that he was served a term in the Federal prison in Atlanta, Ga., where the result of his weakened mental condition, which was not taken into consideration at the time.

MAXWELL STARTS NEW BUSINESS

Joe Maxwell has opened an office and will head a new business which will handle the stage affairs of artists in every branch of theatrical production.

Acts will be booked in vaudeville, new material selected and put into working order for the stage, and material after the act has been selected and passed upon will be carefully rehearsed and put into shape for stage presentation.

These will be under Mr. Maxwell's personal direction, who has had a long and varied experience in all line of theatrical work. In the vaudeville field he for years headed his own act and afterward owned and produced four successful ones.

The motion picture department of the business will also be under his personal direction, this being a line with which he is familiar, having for a considerable period been the executive director of the Paula Pictures.

Players for the screen will be supplied, actors for the legitimate furnished; in fact, the business of artists in every line of the theatrical profession will be handled by Maxwell's new enterprise. Temporary offices have been opened at No. 5 West 63d street.

"KITCHEN TO STAGE" READY

"From the Kitchen to the Stage," a new act featuring the Spanish comedienne Rosa Torregrossa is ready for presentation. Jose G. Calles, who produced late in the act, which will be seen in the local houses within the next week or two.

VAUDEVILLE ACTS QUERUED ON STRIKE

AGENTS QUESTIONING PERFORMERS

Many vaudeville agents of big-time acts have been rather wary about giving out bookings during the past week, it is reported, and each contract has been given out after a definite statement from the performer that he will fulfill it in every particular. Many performers were being asked this week if they were willing to abide by all the terms of their contract and whether they were willing to give their promise not to "jump" a show.

This precaution on the part of vaudeville agents was said by them to be the result of the strike among legitimate actors. There has been considerable pressure brought to bear in equity circles to bring about a strike in the two-a-day, for in some instances, at least, it has been vaudeville acts that have been called in at the eleventh hour to save one hour and other legitimate musical attraction where a strike had been called, from closing its doors.

Vaudeville agents and managers have been far-sighted enough to see the possible trend of affairs, and the agents are taking their present course as a safeguard. It was admitted by big-time vaudeville managers that he was prepared for whatever might suddenly happen.

LOHMULLER FORMS COMPANY

The K. C. Theatre and Enterprises, a company which will produce mechanical devices for vaudeville acts and production in London, - Burns, while making the visit, which will be his first since the war began, will make his headquarters at the Putnam Building with his American representative, J. D. Elms.

ENGLISH AGENT COMING HERE

Harry Burns, the English agent, leaves London for America on August 23, in search of acts, novelties and plays for production in London. - Burns, while making the visit, which will be his first since the war began, will make his headquarters at the Putnam Building with his American representative, J. D. Elms.

HIPODROME FOUR TO SPLIT

The Hippodrome Four will split up their act at the end of the last half of this week at the Mt. Vernon Theatre. Billy Remy and Tom Boyd will go back to their old act. Vic Plant has cancelled his burlesque contract and is undecided, as is Jim Barard.

KINGSTON HOUSE OPENS SEPT. 26

The Orpheum Theatre, of Kingston, N. Y., which has been playing motion pictures only during the summer, will reopen September 26 with its old policy of comedies and musicals. Walter J. Flinnor books the house.

MOVE INTO SHARP'S OFFICE

Frank Leab and Sam Kessler are now located in the Strand Building. They will do their producing from the offices formerly occupied by Billy.

GETS LONG ENGLISH ROUTE

Karl Kessler, formerly of the Hill 1921 in England with her review, "Amation."

NEW ACTS

A new girl act for ten people, four principals and a chorus of six, will shortly be produced by the New York Theatre, Italian wrote it.

Layman and Carson, two men, one of whom is styled the "Fat" Archibald of vaudeville, have a new act which Dave Greig is booking.

"Southern Melodians" is the name of a new song act with three men and one woman. It is booked by the independent houses, breaking.

Oliver Le Compté, formerly of the Farrell-Taylor Trio and of Farrell and Le Compté, will open soon in a new single. She will be assisted by a pianist and will use special numbers.

"The Follies of 1817" is now in production with a cast of eighteen people. The act will have a novelty setting on a roof garden, from which aeroplanes will fly around the stage and into the audience. Arthur Lyons will handle the act, which started rehearsals on Monday at the Harlem Casino.

Among new acts which are being prepared by Arthur Lyons are: "I'll Ask You," "Blimptown," "The Lemon," with Herbert Clift, and "The Average Husband."

Marty Ward, formerly of Ward and Ruesch, has been booked to play a new act with Phyllis York, who has been brought from the Coast, and will appear under the direction of the Lyons office. Tom Brown is preparing a new act called "The County Officials." Six men, all instrumentalists, constitute the company.

The Tom Brown Highlanders' act, with four men and three women, has been revived by Tom Brown and opened on Monday at Western theatre.

Marie Mathe, a girl act with ten people, featuring Frank Leab and Sam Kessler, went into rehearsal on Monday. Leab and Kessler are producing it.

Louis and Leona will open soon with a new act, which will feature Leona in addition to new material. Paul Demme is handling it.

Milt Fether, formerly of Fether and Small with Vera Griffin, formerly of the Cafe Boulevard, has a new piano act. Martin Van Bergen, formerly a single, will shortly do a new act with a pianist under the name of Van Bergen and Josephine.

Leona and company have a new drawing act with three people.

Rev. Frank Gorman will open on the Leona with a new act.

Lea Hoem and Deupree have a new shooting act.

Corrells and Abelle are playing the Loew in a new act by Allen Spencer Tenney.

Charles and Winard have been given six weeks' booking on the Keith in a new act which Allen Spencer Tenney wrote for them and which is called "Men and Women" and carries a special setting representing the interior of a shoe store. Charles Biebaue is handling it.

RETURNING WITH NEW ACT

Ernest M. Jacobs will make his reappearance in vaudeville shortly in a new act to be known as "Ernest and M. Jacobs," being assisted by Cleo Miller. The latter was recently staged at the New England Conservatory of Music. The title of the act is "Glimping Him Thought." May H. Lesson will handle it.

GETS 20 WEEKS' LOEW TIME

Jimmy Dwyer, formerly of Dwyer and May, will start a twenty-week route over the Circuit. He is assisted by Mabel Mandel and Rose. He is recovering from an automobile accident.

ELTINGE GIVES EXTRA SHOW

LOS ANGELES, Cal., Aug. 16.—Owing to the fact that the Eltinge Theatre, Los Angeles, here, he was forced to give an extra performance last Sunday night.

ORPHEUM

Lew Dockstater opens his monologue with a discourse on "John Barleycorn." Some of the speeches run too long before the point is reached. The last part discusses strikes, politics, and hands a pan-ning to President Wilson. Many in front resented some of the remarks and at one time hissing was plainly heard.

Frankie Wilson, A Modern Mirage, disclosed her form around many pretty dishes and held many in. J. D.

Moss and Frye are not telling about "How High Is Up?" but they have a score or more of clever nonsensical sayings, the greater part of which aroused all sorts of laughter and applause.

Burke and Valda, a dancing act with a pianist, closed the show. The team is a good one and, considering the late spot, did well. W. V.

lazz bends shrieking with delight at Duffy's head-breaking wiggles. Duffy is satisfied as long as the shimmy craze lasts, but at the moment a new fad sets in—beware! Bernard did well at the piano and in his closing dance. The boys would do well to put some new numbers into their repertoire in place of their opening songs.

The Rinaldo Brothers closed with a good exhibition of strong-man work, done with silver make-up. G. J. H.

The Asahi Tronpe, a company of Japanese performers, have a splendidly put on magical act and held the crowd in un-til the very end. The act is one of the best of its kind in vaudeville and the different stunts drew forth both astonishment and applause. I. S.

HENDERSON'S

Arthur H. Hill brought the folks, a few stunts on the velocipede, unicycle and cartwheel. He is a comparatively built man, who gives an impression of being anything but an acrobat. His act is entertaining, and he got over nicely. He was assisted by a young lady from the audience.

Keegan and Edwards called their act "Jazz and a Song." The former is a young man, who plays a few piano numbers with a variety of steps thrown in for good measure. One thing we have discovered the art of how to get their stuff over. The initiation of Frisco was a riot. They had to take an encore.

James C. Morton, like a rare vintage, gets better the older he gets. Morton and his family amused the people out front immensely and succeeded in stopping the show. He is a rough and tumble comedian and a tumble artist. His family rendered capable assistance. Every bit of business, every gag, every trick was put over, so as to bring forth unmitigated laughter from the audience.

Bobby O'Neill, assisted by Evelyn Keller, a pretty blonde, offered "A Song and Dance Epilogue," which pleased. The only thing that spoiled the act was the fact that Morton tripped on a wet spot left by Mary while doing a dance. The act concerns the courtship of a young couple, who, after a long and arduous journey to please and succeeded admirably. They had to take several encores.

The Four Maykoes are billed as "A Surprise From the Orient," and what's more, they are. They are a quartet of exceedingly difficult contortion stunts by the two girls. And it may be said in passing that the Chinese are not much better than a good many men could. The boy then follows with several violin solos, and the girls follow with a string instrumental offering. They close with singing and dancing of the American songs, which were well received. They respond to an encore, and even then the folks were not satisfied.

Ed and Birtle Conrad offered their Honey Songs. The act is a medley of numbers dealing with love. They have pleasing voices, which blend nicely. The numbers are tuneful, catchy and well put over. Ed offered several bits of comedy business that won some laughs. The close, in which he changes costumes in front of the audience, for a corking Chinese number, drew the audience by storm and sent the act over for a huge hit. They declined an encore.

Galagher and Rubin, following, required a complete resetting of the stage and, naturally, held up the show for several minutes. Their act is a military burlesque called "The Battle of Whatevase." Gallagher is an officer and Rubin's orderly. Several burlesque bits on military life were very funny and, as there were a large number of soldiers in the audience, they went like wildfire.

Mile. Diane and Jan Rubin, assisted by a very pleasing, offered a smile in an act that was received with favor. Mile. Diane is an exponent of the latest French fad, which is the "Frisco" style, and she played to the male element of the audience. Her singing and Rubin's playing went over nicely and secured a large number of encores.

The DeWitt Girls, Georgette and Capitola, offered their well known act, "Clobber Clothes." They showed the life of a modern miss from dawn till sunset. The girls have likable personalities and a clever act, which they handle well, with the only natural outcome possible—a hit.

Ed and Fitzgibbon, the Original Daffydils, sang his way into a hit. He is a clever nut comedian and his stuff went over smoothly. His comedy was very laughs and he had to respond to an encore.

The Uplide Down Millets closed with a classy euphoristic novelty on the trampoline that held them in till the finish. S. K.

FIFTH AVENUE

De Lann and Pip occupied the initial spot with their act, the greatest of which consisted of acrobatic stunts. They opened with a bit of a dance, and then one of the boys, who is a very good dancer, he essayed a few steps alone. Some lifts and whirling, usual to strong man acts, followed. The feat of turning somersaults with his hands held behind his back was then executed by one of them. They closed with a few stunts, using what looked like a small sea-saw, to help them.

Bernard and Merritt, two girls, presented a musical act, which consisted of some work on the accordion and saxophone, and also included a vocal solo. The playing of the saxophone, which was done by one who sang in a good voice. There is nothing unusual about the offering. It being just one of a number of similar musical acts that do not attract special attention, but manage to find work. In fairness to the girls, it must be said that they held their own here.

Goslar and Linsby, a man and woman, the former playing the piano and the latter dancing and also sang a bit, worked seasonally, but did not find the act very popular. The man, who is a good singer, but, with the proper partner, he would probably be able to do much more. The woman, who dances acceptably. The two do not appear to team well, however. During the act, the man sang with some popular selections, and his teammate did several dances that were applauded.

Bill Schuchman, a young fellow, who talks about married life and a few comedy songs, dealing with the same subject, was well received. He closed his triplets. He made his appearance wheeling out the vehicle, in which he drove, and then he came right into his work. A feature of the turn, which got him several laughs, was the crying of the "Babies." The songs proving much mirth. Some of Schuchman's talk is clever and a good deal of it is not quite so much, so he handled it well, and the crowd at this performance devoured everything he fed it with evident relish.

Hermane Jones, a young man, and Company have an offering that includes some comedy talking, work on the piano, singing, a dramatic recitation, and the feature of having two members of the organization "planted" in one of the upper boxes. The act is a very good one, and is very funny, and the turn, generally, possesses sufficient variety to hold interest. Hermane Jones, a girl with a pleasing personality, Denny holds his end up well and the other two members do all that is expected of them.

Marino and Maisey, "Wop" comedians, occupied the next-to-closing peg and talk on vaudeville, which they closed the show after taking a few encores in the form of talk and songs and then had to leave. The act was very good, and the whistling at the finish was spontaneous, and they could have remained on almost indefinitely. They closed with some stick comedy centered about the moving of a piano, and then drifted from that to talk on vaudeville, which they applied with material that would not go as well if handled by less able performers.

The Four Four men and a girl, closed with an acrobatic act that was enjoyed by those who stayed until the end. The man, who is a very good comedian, did some thrilling feats, and the other members of the company also performed well. The act was very good, and the preceding act was not an easy feat, but this quartet accomplished it. I. S.

VAUDEVILLE REVIEWS

(Continued on page 20)

RIALTO

(Chicago)

Lato Brothers opened the program at the Rialto with a display of nonsensical bits and ends, and tumbling, which drew that won attention. The comedian has a knack of putting over his bits, so as to make the audience laugh. His drunk droll and actions caused incessant laughter.

Harvey and Hanlon, man and woman, introduced something of a rude comedian and a fly actress. They carry a special drop depicting a centrifugal railroad chopper. This is somewhat of a new thing, and they laugh. The man works as if the character is somewhat new to him. The lady is in a good foil, doing well with talk and making little impression with her singing voice.

Jackie, a syncretized accordionist, opened with Sousa's "Stars and Stripes," which she plays in a masterful manner. She was wandered into a tawdry ballad followed with a raggy song, which was well sung, the number and her manner of rendering it, and her singing. This was followed by an instrumental number, "Dallas Blues," which also hit home. An encore was sung by Miss Letta sang "Have a Smile." Her costuming has been well looked after and her appearance. The act was well received, and distinctly. Weiler and King, two men, sang in splendid voices and seemed to hit home with a few songs. The man, who is a very good comedian, took the act very well, and they closed with a yodel song that sent them away to big returns. The boys made a neat appearance, and proved a standard turn.

Quaker City Four brings back something that vaudeville has needed for some time; a good singing quartette. The members of the quartet, who are all in the interior scene of a blacksmith shop. They opened with a number entitled "Familiar Faces," which was well sung and then rendered the "Anvil Chorus," using an electrified anvil for effect. Their individual voices are strong and in their solo numbers each individual registered. The Swede comedian in the act has a natural accent and is truly funny. His Swede tone is splendidly rendered. The Quaker City Four are a welcome come-back for vaudeville, and they have made a good thing out of it. The act was roundly applauded and went over directly on merits.

Al and Francis, a duo formed by a girl, girl and a dashing young fellow. The girl portrays the character of a socialite, and the fellow plays the smart city girl. They have a cleverly written line of comedy, and talk and sing, and laugh throughout. The girl's song "The Sweetest Story Ever Told" went over instantly. The fellow's strong voice and his knowledge of how to use it. The man is an excellent straight and carries himself well. The act made a strong impression, scoring big returns.

The Beatrice Morrill Sextette proved an excellent act, and they were well received by the audience. The sextette consists of six girls and six boys, who are dressed in costumes of the "Bohemian Girl" and a rollicking sailor song also won great applause. His pianist and his singer, who played a strong and played it well. He closed with "Madison," but was compelled to take an encore.

The Arant Brothers, fading, alone who have advanced from the position of a closing act to a leading position in front of the theatre, gave a good account of themselves. The audience here liked the comedy and the song, and they were with it. The whistling bit at the close of the act is very clever and scores a hit.

Webb, a young man, who is a very clever and not only held the house, but took a large number of encores. He was in the bargain. The boys work their "slant" trick with good comedy effect and also sing and play their instruments well.

BUSHWICK

Frank and Milt Brittan opened with a lot of pop and in a very clever manner, were compelled to take an encore. The boys style themselves jazz-bands and the manner of their playing is very good. The xylophone, trombone and cornet, certainly proved their right to the title. Both make an excellent specialty in play well.

Kerr and Weston, man and woman, offered songs and dances belonging to the same family as those fairly well offered by the preceding act. While neither of the two is the possessor of a good voice, they deliver their numbers fairly well, although not at home when dancing. The dancing is along the lines of acrobatic and eccentric work, and they have a little less of steps which they put over with a good deal of pep. The act has a very snappy orchestral finish, which sent them off to a big hand here.

Dorothy Shoemaker and Jack Roseleigh, assisted by a Japanese wife, offered a comedy sketch that pleased. The offering is weak in spots and the acting also leaves something to be desired. The playlet tells of a young couple who have been separated for a year and the time of the action is on the day of their reunion. The marriage. The man goes into his room to retire and just after he leaves the parlor, his wife enters from the garden.

After a lot of talk, she tells him that she will fall in love with another person who she called out to see him. She also says that she loves him and she is very sure that she will marry him. She then goes to the new party on sight and she sends for him. But she turns out to be his baby, born in the same way as she was.

Hallen and Hunter offered a lot of patter and some also played a few songs. The act was well received, and they were well received by the team. Hallen, who does the patter end of the act, is a dandy comedian, and the other end of the act is a very good one. The act was well received, and they were well received by the team. Hallen, who does the patter end of the act, is a dandy comedian, and the other end of the act is a very good one. The act was well received, and they were well received by the team.

Ernestine Myers and Paisley Noon, assisted at the piano by Grant McKay, started their offering with an announcement by Noon, following which he and Miss Myers went through a pretty eccentric waltz. Miss Myers, who is a very good dancer, and she is a very good dancer. The act was well received, and they were well received by the team. Ernestine Myers, who is a very good dancer, and she is a very good dancer. The act was well received, and they were well received by the team.

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Webb, a young man, who is a very clever and not only held the house, but took a large number of encores. He was in the bargain. The boys work their "slant" trick with good comedy effect and also sing and play their instruments well.

GOING INTO NEW THEATRE

LAYTON, Ave. 34—Methuen Lane has entered into an arrangement with the New Theatre, which will occupy the New Theatre, for a season.

THEY'RE RAVING, BROTH

SINGING ACTS
RAVE OVER IT

BY THE CAMPFIRE

Nature's Own Joy Tune

DANCING ACTS
RAVE OVER IT

BY THE CAMPFIRE

The Bluebird Tune That Brings Joy

MUSICAL ACTS
RAVE OVER IT

BY THE CAMPFIRE

The Joy Tune That Makes 'em Rave

BOSTON

181 Tremont Street
MINNEAPOLIS
Lyric Theatre Building

SEATTLE

301 Chickering Hall
NEW ORLEANS
115 University Place

ST. LOUIS

Calumet Building
SAN FRANCISCO
Pantages Theatre Building

CHICAGO

Grand Opera House Building

LEO. FE

711 SEVENTH AVE

A Stone's Throw From the Palace Theatre

ER, RAVING OVER IT!

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RAVE OVER IT**

BY THE CAMPFIRE

The Joy Tune That Brings Encores

**MUSICAL DIRECTORS
RAVE OVER IT**

BY THE CAMPFIRE

The Champion Joy Tune Of the Year

**THE PUBLIC
RAVE OVER IT**

BY THE CAMPFIRE

A Novel Wenrich Joy Tune Fox Trot

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INC.

will open offices to manage the business of artists, in every branch of the profession.

Legitimate - Vaudeville - Motion Pictures

All business will be transacted along legitimate lines, a square deal for both manager and artist. Booking everywhere, absolutely independent. Legitimate actors contemplating a vaudeville engagement will be supplied with suitable material, their acts rehearsed and the entire production prepared for the stage.

New Stars for Pictures. New Acts for Vaudeville, New faces for the legitimate.

All under the personal direction of Joe. Maxwell.

Temporary Address, 5 West 63rd St., New York

Sasha Beniamin has been engaged for "Bibby Koo."

George Sofranki is at Atlantic City, spending his vacation.

N. T. Granlund, Marcus Loew's publicity manager, is on a fishing trip.

Dorinda is to be starred in a film version of "Sumurun."

Doc Lynn and Viola Allen recently became the parents of a baby girl.

Joe MacFarlane has signed with Rita Ottott, to appear in "Lumore."

R. George Burnett has been engaged by the Shuberts for "The Dancer."

Monte Blus has signed a long term contract with Famous Players.

Eva La Gallienne has been engaged by Mrs. Rita Ottott for "Lumore."

Lesar and Dele replaced Krax and La Salle at the Riverside last week.

Florence Renzli has changed her name to Florence Court, her family name.

Will S. Rising has volunteered to sing at the Barney Fagan testimonial.

Anna Berger Sullivan's mother, Mrs. H. S. Harris, died in Chicago recently.

Dagmar Oakland was married to Captain Gertrude Rotan in Chicago recently.

Hackett and Delmar are not working, due to a slight injury to Delmar's leg.

Billy Gould has returned from France, where he was entertaining the troops.

Margaret White has been engaged for the subbrette role in "Hello Alexander."

Charles Gile, formerly accompanist for Grace La Rue, is the father of a baby girl.

Johnny Morris has the leading role in one of Marty Brooks' forthcoming girl acts.

Richard Pyle is staging two revues at the Terrace and Marigold Gardens, Chicago.

Miss Diane and Jan Rnbiat substituted for Ryan and Healy at Henderson's this week.

Harry Sloane is now doing the press work for George White's "Scandals of 1919."

Dolores has been signed by F. Ziegfeld for his new edition of "The Midnight Frolic."

Tom Jones cut his vacation short because of the weather and arrived home on Saturday.

Robert H. Russell has been engaged for the McIntyre and Heath show "Hello Alexander."

Benay Freiberg, formerly with N. S. Feldman is now with The A. & A. Producing Company.

Jack Campbell, who has been over in France trying to entertain the troops, has returned home.

Janie Jacobs, after being operated on at Mrs. Alton's sanitarium, returned home last week.

John Burke is to produce the shows at The Dauphine Theatre, New Orleans, and at John Block.

Arthur Klein's ten-year-old daughter, Eleanor, is recovering after an operation for appendicitis.

Kenny and McCune have a new song and talk act which is being handled by Fitzpatrick. It opened Monday on the Fox time.

ABOUT YOU! AND YOU!! AND YOU!!!

Felix Adler is to play one of the leads in "Privileges of 1919" which G. M. Anderson is to produce.

Edgar Nelson has signed with Joe Klav to create the role of Waldemar Timms in "Double Happiness."

Joe Flynn is in Boston for Arthur Hammerstein, heralding the charms of "Somebody's Sweetheart."

Betty Vayer and Richard Allen Carey, the latter not a member of the profession, have been married.

Nat Holt, manager of the Los Angeles Hippodrome, entertained 300 newsways at his house last week.

Mrs. Beatrice Hubbel Palmer, a San Francisco musician, is to make a six months' tour of China.

Boyce Combes was out of the bill at the Majestic, Chicago, last week. Donald Roberts replaced him.

Ray Rice, formerly of the Hess Sisters and now Mrs. Nathan Kamnitz, is the mother of a baby girl.

Robert H. Russell was signed last week for a leading role in "Hello Alexander" with McIntyre and Heath.

Charles Hertzmann, formerly with Comstock and Gest, is now with Universal as publicity manager at Universal City.

Foster and Klav did not appear at McVicker's Chicago, last week. They were replaced by Ed and Lillian Roach.

Dan Quinlan and his daughter Geraldine have been engaged for "Hello Alexander" with McIntyre and Heath.

Bert Snow and Leda McKillian, who in private life is Mrs. Snow, have returned from entertaining the boys in France.

Renee Adorne has signed to appear in "The Dancer." Edward Locke's new comedy now in preparation.

Billy Lang is the featured performer in a new girl act with a cast of eight people, presented by Marty Brooks.

Vera Royer has returned to New York after spending a vacation in Canada. She will shortly go into pictures again.

Fred Ward and Legotte Hoover have signed to appear in a new musical play entitled "The Magic Melody."

Vera Meyers, daughter of Jake Meyers, billposter for Klav and Erlander, is a soloist at the Rialto this week.

Kelly and Boyd are featured in a new girl act with eight people which has not as yet been given a title.

Farnum and Farnum are with the Red Cross unit playing at the hospital in the East. They were at Olivette last week.

Jennie Delmar has opened in Tom McRea new vaudeville act, the "Beauty Shop," playing Keith time.

Paul Dickey and Inez Plummer last week announced the fact that they had been married since June 1918.

Dayton Stoddard, formerly dramatic critic for the Evening Sun, has joined the publicity staff of Henry W. Savage.

Barry Melton and Bobby Bliss have been engaged for a new musical piece by the Popular Productions, Inc.

Sydney Shields has signed a three-year contract with Walter Hart to appear in "A Daughter of Two Worlds."

Ethel Clifton, who has been in France, entertaining troops, has just arrived home and is at work on a new play.

Lena Morgan, grand-niece of Robt. E. Lee, will appear in a new production soon in support of a well-known actor.

Sylvia Hein, the composer, was arrested charged with driving his car on the curb at Broadway and Eighty-first Street, last week.

Lottie Reick, seen in several McIntyre and Heath productions, will appear in "Hello Alexander," their forthcoming show.

Harold Whalen has replaced Clarence Nordstrom in the "Over Sea Review," which will open on the Orpheum time shortly.

Ethel Barrymore is to be seen in a series of pictures made for International and released through Famous Players-Lasky.

Roi Cooper Megure has applied for letters of administration of the estate of Harry H. Cooper who died last May, intestate.

Harold de Becker has been engaged by John Court to appear in a new comedy by Earl Derr Biggers, called "There's a Crowd."

Bonita and Lew Ahearn are out of the New Brighton bill this week due to illness. Jim Toney and Ann Norman are filling in.

J. F. Marlow is with the Pauline Melan Players, at Akron, Ohio, where that organization is now playing an engagement.

Frank Walsh and Sylvia De Frankie have been added to the cast of "Fifty-Fifty," which opens in Washington, August 31.

Alfred Kappler, seen here recently in "Tillie," is recovering from an operation for appendicitis at Sunnyside Farm, Marlboro, Mass.

Maebel A. Duell, the scenic artist, has been commissioned by Anton Saballa to paint the scenery for his forthcoming production.

Phil E. Adams, in "The Owl," has been routed for a return engagement over the Pantages and Loew time. It opens October 6th.

Loe Cahn, who was reported killed in action, has been discharged from the army. He is back with the Joe Woods office at 1416 Broadway.

Edith Clark, who wrote and staged "Oh, What a Girl," has been engaged to produce "The Lady in Red" for her road tour, which starts Sept. 8.

Delve Berge and her husband, Marcel des Logie E. P. Hendricks, of the Belgian Mission, have just returned from a honeymoon trip in Belgium.

Rachel Dana has gone over from musical comedy to the drama and is now appearing in "The Frits and the Fritz and Lawley Players Company."

Janet Beecher, sister of Olive Wyndham, and formerly the wife of Harry R. Ogdenheimer, was married to Doctor Richard Horace Hoffman, last week.

Del and Edna Elliott, after playing over 300 performances for the soldiers in France and Germany, expect to return in the near future, to the United States.

Sam Kosner, last seen in "Monte Cristo, Jr.," has been cast for a part in the new

Wilder-Romberg musical production which will go into rehearsals shortly.

Loe Altier, whose last appearance on the stage was in Milwaukee with the English Modern Players in "Such Is Life," two years ago, will, return to the stage this season.

Robert Lawrence is a member of a newly organized dramatic company which opened at the Aldridge Theatre, Vallejo, last week.

Arthur Hammerstein has several "tabs" he is booking down through Oklahoma. They are called the "Military Maids," "Liberty Girls," "American Follies" and the "Allied Follies."

Genetia Elmita Supulveda, a Spanish singer who has been making a hit in Los Angeles with the Royal Italian Marine Band, has been routed over the Orpheum and Keith time.

Margaret Mahoy, of Rochester, is recovering from a serious mustard operation which she underwent some weeks ago. She was with Leo Cooper's "Best Show," on tour last season.

W. H. Mueser will produce a new play called "It's Up To You" written by John Hobart and Leonidas Westervelt. It is planned to bring the play to Broadway later in the season.

Rosemary Gill, the sixteen-year-old daughter of William Raymond Gill, press representative for Lew Fields, has made her stage debut last week with Lew Fields, in "A Lonely Romeo."

Cloude Radcliff is appearing with the Mac Stock Company in Brazil, Indiana. He was with the "Mile A Minute Girls" on American tour last season.

A. B. Kays is en route to America to stage the English play, "Luck of the Navy" at the Manhattan Opera House. It will open on October 6. Kays is general director of the Queen's Theatre, London.

Charles Thurbay, an English actor, will make his first appearance in America in "The Petroleum Prince." He is well known in England and is at present spending a vacation of a month in San Francisco.

William Rock and Frances White have returned from London where they have been playing since May. They will start, on their contract with Fio Ziegfeld in his "O'Clock Reveal" and the "Midnight Frolic."

Miriam Lockyer, who until recently was utility cashier in the B. S. Moss theatre, has been engaged by the Famous Players-Lasky people to work in a like capacity in their Rialto and Rivoli theatres and is at present working at the Rialto.

Helen Currie, private secretary and playreader to David Belasco, has been engaged by Joe Klav to appear in "Double Happiness."

Edna Hart, who is expected to off the other feminine members of the company in addition to playing her own role.

Kathryn Hart, one of the principals in the Shuberts' "Gaieties of 1919" has retired from the stage to her home in Chicago.

Miss Hart also hails from the "Fifty City," her appearance in the "Gaieties" being her last in New York.

Lois Krog, manager of the Gayety Theatre, Brooklyn, during the Summer months, built the scenery for the following shows: Molly Williams Show on the Columbia Circuit; Street Scenes; and Henry's two American Circuit shows, the "Gals" from the Follies and "Round the Town."

Lois Krog, manager of the Gayety Theatre, Brooklyn, during the Summer months, built the scenery for the following shows: Molly Williams Show on the Columbia Circuit; Street Scenes; and Henry's two American Circuit shows, the "Gals" from the Follies and "Round the Town."

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BROAD

WORDS BY LEW BROWN

WAIT TILL YOU

UP IN THE

Here's that comedy song you've been looking for to fill that spot in your act. It is so easy that

WORDS BY
WELVILLE FLEESON

MUSIC BY
AL. VON TILZER

DEAR OLD DADDY LONG LEGS

THE WONDER SONG OF THE YEAR. WE HAVE MANY NOVELTY IDEAS
IN CONNECTION WITH THIS SONG THAT WE WOULD LIKE TO SUBMIT
TO YOU. LET'S HEAR FROM YOU.

WORDS BY
BOBBY JONES

MUSIC BY
RUBY COWAN and
WILL DONALDSON

EVERYBODY'S CRAZY OVER DIXIE

WE'RE JUST AS TIRED LISTENING TO "DIXIE" SONGS AS YOU ARE.
HOWEVER YOU NEED ONE, THE PUBLIC DEMANDS ONE, SO WHY
NOT USE THE BEST ONE PUBLISHED IN YEARS? THIS IS IT.

WORDS BY EDWARD LASKA

THE ALCOHOLIC

This song has no competitors. The others have all come and gone a long time ago. ALCOHOLIC BLUES has had

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WILL VON TILZER
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WAY'S

100% CATALOGUE
EVERY SONG A HIT

GET THEM

MUSIC BY AL. VON TILZER

AIR BOYS

I not claim any credit for making it---any little publisher in the business could put it over.

DS BY
JONESMUSIC BY
JACK STERN

TURKESTAN

YOU HEARD THE MELODY OF THIS ONE? IT WILL HAUNT
HEART FOR DANCING ACTS, MUSICAL ACTS AND DUMB ACTS.WORDS BY
LEW BROWN and
BEN BARNETTMUSIC BY
AL. VON TILZERI'VE LIVED
I'VE LOVED
I'M SATISFIED

(WHAT MORE IS THERE TO SAY)

OUT OF ONE THOUSAND CONVENTIONAL BALLADS WRITTEN YEARLY
HERE'S ONE AT LAST WRITTEN IN A NEW VEIN. IF YOU ARE LOOK-
ING FOR A BEAUTIFUL, SINGABLE MELODY AND A NEW IDEA WITH A
PUNCH, HERE IT IS.

MUSIC BY AL. VON TILZER

OLIC BLUES

Unanimous approval stamped on it by both the profession and the public. Lots of unique and funny versions.

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IN A NEW COMEDY OFFERING IN ONE SPECIAL SCENERY

A New Novelty Absolutely NEW

The Thrill of Thrillers

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Playing B. F. Keith **PALACE THEATRE** This Week Aug. 18th

A New Act with Four—**THE WORLD'S GREATEST** and Incomparable Stars

HELEN REYNOLDS

NELLIE DONEGAN

MAUDIE REYNOLDS

EARLE REYNOLDS

LAST Word in Class, Skill, and Daring

A Happy Combination of Dancing and Skating, Interpolated with the Most Daring and Hazardous Feats Upon Any Stage
Direction: Gladys F. Brown of Wm. S. Hennessy Agency

1103 Palace Theatre

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and
MILT**

BRITTON TWO

"JAZZ-BOYS"

Direction, **THOS. J. FITZPATRICK**

This Week (Aug. 18) **KEITH'S BUSHWICK, B'KLYN.**

GUS HILL'S MINSTRELS

DID YOU SEE 'EM? HAVE YOU HEARD 'EM? THEY'RE A RIOT!

WONDERFUL SHOW!

MARVELOUS MUSIC!

AGAIN THE MINSTREL KING SCORES A SONG TRIUMPH!

HERE ARE SOME

"SOMEDAY YOU'LL WANT ME BACK"
 "BLUES" (My Naughty Sweetie Gives
 To Me)
 "YOU DIDN'T WANT ME WHEN YOU
 HAD ME"
 "IT'S NOBODY'S BUSINESS BUT MY
 OWN"
 "KENTUCKY DREAM"
 "WAIT AND SEE" (Shimmie Fox Trot)
 "TAHJAMAH"
 "HIMALAYA"
 "KINKY KOO"
 "IDA-TISHOMINGO & INDIANOLA"
 (SAXOPHONE MEDLEY)
 "HONEYMOON" (Waltz)

THEY'RE SINGING STERN'S LATEST HITS!

Every one a harmony
 victrola. Discovers gallop.

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 RUDY WILLING
 BOBBIE WESTON
 LEE EDMONDS
 FRANK BRENNAN
 HERBERT WILLISON
 JACK KENNEDY
 EDDIE BRADY
 LEE EDMONDS

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RUTH BUDD

This Week (Aug. 18) KEITH'S PALACE, New York
 Next Week (Aug. 25) KEITH'S BUSHWICK, Brooklyn

Frank

Charlie

D'AMORE AND DOUGLAS

Have Been Honorably Discharged from Service

THIS WEEK—KEITH'S RIVERSIDE, NEW YORK

Next Week—Keith's Philadelphia. Open Palais Royal, New York, Sept. 10.
 DIR. MORRIS & FEIL

STOCK AND REPERTOIRE

(Continued from page 12.)

WINNEPEG COMPANY REOPENS

Winnepeg, Can., Aug. 17.—The Winnipeg Permanent Players, of which G. T. Howden is manager, have re-opened their twentieth consecutive season here at the Winnepeg Theatre. Only four of the old favorites are with the company. John Foster is assistant manager and T. Bowers McDermott publicity manager. The company includes: Thomas A. Magrane, director; George Secord, assistant; Hazel Burgess and Jack Hayden, leads; Edna Earle Andrews, Fred Kirby, Jane Manser, Bruce Elmore, Fred Cummins, George Earle, Marie Stuart and Walter Austman.

JOINS CLONINGER COMPANY

SALT LAKE CITY, Utah, Aug. 17.—Milton Goodhand is to juvenile man with the Ralph Cloninger company here.

CHICAGO NEWS

SOUTHERN SEEKING MEMBERS

The first actual concerted move to secure members for the Actors Co-operative Association was placed in motion here late this week when applications were given to every artist in Chicago for membership. This application is headed by Edward Hughes Southern's telegram, sent early this week to all artists in Chicago, and it reads: "Will you join me and others of our calling in a new actors' organization for maintaining the dignity and bettering the condition of the American theatre."

Beneath this, with space left for the signatures and addresses of the players, is this brief statement: "I shall be pleased to join any organization for the purposes suggested in your letter." The words "any organization" are used, it is said, to enable the players to sign the application without binding themselves to the particular organization being promoted by Southern. "Any organization" is deciphered to mean any organization except the Actors' Equity Association.

PLAN NEW FILM THEATRE

One of the largest motion picture theatres in the world is to be erected at State and Lake streets, on the site now occupied by the Loop End Building and directly across the street from the New State Lake Theatre. It is said that negotiations for the site have been completed by a group of Chicagoans headed by Morris Rosenfeld, and that the house will be operated by Babalan and Katz.

The new theatre, an L-shaped structure, will be sixty-eight feet on State street, across the alley from the Masonic Temple Building and 170 feet on Lake street. The site does not include the building at the southeast corner of State and Lake streets. The Lake street frontage is said to have been secured under a long-term lease, but the State street frontage has been purchased by the promoters of the theatre.

TROUBLE IN WOOLFOLK SHOW

There is trouble in the "Honeycomb Town" show, and all killing matter connected with the production now bears the name of J. H. Blanchard in place of Boyle Woolfolk. Woolfolk, however, still owns the neighborhood of one-third of the production.

Blanchard is said to be one of the heaviest backers of the piece, and took care to having to remain in the dark at the La Salle.

COLORS DAILY FEATURES SHOWS

A new colored daily paper called *The Whip*, has made its appearance on the South Side and takes a stand against the *Defender*, another colored paper. The *Whip* caused quite some interest in the

SIGNS WITH COHAN & HARRIS

Saythe Wallace, who, for the last season, has been heading his own stock company in Salem and Brockton, Mass., has abandoned the enterprise and been engaged by Cohan and Harris for next season.

WINTHROP RETURNING TO HALIFAX

John Winthrop, who has been playing leads with the Trent Theatre Stock Company, in Trenton, N. J., is returning to the Majestic Players, in Halifax, Nova Scotia, as leading man.

BLANEYS LEASE THE PROSPECT

The Blaney interests have acquired the Prospect Theatre in the Bronx, formerly a Moss vaudeville house, and will present a popular company of players there, beginning Labor Day. Many a last season's Broadway successes will be presented.

atrials due to the fact that it is devoted to an entire page to news of the profession. Many artists and newspapermen are contributing to the new paper, which is already winning a number of supporters, both among the colored and white population of this city.

CHANGES IN SHOW

Albert Brown, formerly leading actor of "I Love You," which played an engagement here at the Cort Theatre, will return to this city at the end of the month to act at the Princess Theatre in "Keep It to Yourself." Arthur Lipson will be a new member of the cast, replacing Macey Harlan. Horace Alden will take up the part formerly acted by Helen Holmes and Clara Mackin will succeed to the part created by Ethel Standard.

ILLINOIS FAIR OPENS

The 10th of the Illinois State Fair opened at Springfield on Thursday playing to the biggest crowd in years. The automobile race, featuring Louis Dubow, is drawing quite some attention. M. Davis is general manager of the fair this year. F. M. Barnes, of Chicago, has signed all the vaudeville and circus acts with the exposition.

PREPARED FOR STRIKES

Iesta was removed from second position on the Miller Theatre, Milwaukee, program last week, to next to closing, changing positions with Walter James. The entire show of nine acts have been rotated directly into the Hailo theatre, Chicago, this week. It is thought that this move was made to cause a strike should close up all theatres in this city.

EXAMINE STAGE HAND'S SANITY

Charles E. Penn, formerly a stage hand and recently discharged from the U. S. Army, has been arrested here and is being detained until his sanity is looked into. He was arrested in the Planter Hotel, when his peculiar actions caused the attention of police.

ASCHERS GET THE CROWN

The Crown Theatre reopened last week as a movie-house under the auspices of the Ascher Brothers. The Crown has given a failure with every brand of entertainment, having played vaudeville, dramatic, musical comedy and burlesque attractions.

KEDDIE TO RUN VAUDEVILLE

The Keddie Theatre will reopen the last half of next week with vaudeville from the W. V. M. A.

LORIN HOWARD INCORPORATES

The Lorin Howard Company has been incorporated for \$2,500. The incorporators are Lorin Howard, Joseph W. Shaw and Joseph P. Eames.

THE GREATEST NEW SUCCESS OF THE YEAR

MINNOLLA

A GONDOLA SONG

Vocal and Instrumental

The Greatest Sensation of the West

Send 15c. for one copy

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Touring West Indies, Central and South America for one year or more, Big Animal Acts, Elephant Act, Trained Seal Act or Any Animal Act suitable for one ring show. Riders with or without stock. Big Wire Act. Big Acrobatic Act. Big Musical Act with 3 or 4 ladies. Troupe of Japs. Bar Performers. Spanish-speaking Clowns and a number of Double and Single Acts. Musicians. Boss Caravanman. Seamstmen. Lightmen. Workingmen in all departments. Address FRED J. MARTINE, General Representative, 142 West 46th St., New York, N. Y., General Theatrical Exchange.

TUBERCULOSIS

It was when physicians said it was impossible for J. M. Miller, Ohio Druggist, to survive the ravages of Tuberculosis, he began experimenting on himself, and discovered the Home treatment, known as ADDILINE. Anyone with coughs showing tubercular tendency or tuberculosis, may use it under plain directions. Send your name and address to ADDILINE, 38 Arcade Building, Columbus, Ohio.

PLAYS - SKETCHES - 25 CTS WRITTEN TO ORDER. Up to the Minute Original and Exclusive Material. Liberal Terms—Bookings Assured. Call or write W. F. NELSON PLATYWRITING CO. Sale 407, 500 Fifth Ave. Cor. 42nd St., N. Y.

MISS SUE OLMSTEAD

Nicknamed in the A. E. F. as "Irresistible Sue"

CHUCK CALLAHAN BROS. SOB
EAST—LAURENCE SCHWAB WEST—C. W. NELSON

ANNOUNCEMENT TO MANAGERS

J. Rosamond Johnson and Jazz 5

FORMERLY OF COLE AND JOHNSON

The Originators of Syncopated Songs. Offering a New Act

"SYNCO-PATION"

WITH

EARL BUMFORD, Tenor, Bandolin, Drums.

EDDIE RANSOM, Baritone, Piano.

PETE ZABRISKIE, Bass, Banjo-Guitar.

TAYLOR GORDON, Solo Tenor, Bandola.

WILLIE BUTLER, Violin.

NOW under the personal direction of M. S. Bentham—Palace Theatre Bldg.

WANTED

PROFESSIONAL MAN (Act Getter)

Representative house wants good man. All communications confidential. Address "K. Y.," care of New York Clipper, 1604 Broadway, New York.

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UNION ELECTRICIAN

Preference given to one who can play parts. A Business Representative and Experienced Repertoire People. All week stand in best eastern time. CHAS. H. ROSSKAM, Mgr., Chicago Stock Co., address for two weeks, 225 Front St., "Lakemont," Altoona, Pa.

NOW BOOKING

DRAWING POPULATION OVER 300,000

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PATERSON'S PERFECT THEATRE, PATERSON, N. J.

Capacity 1900. Playing only Legitimate Attractions First Three days and Popular Price Shows the Last Three Days. For open time apply to

BILLY WATSON

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for the URBIN STOCK COMPANY, General Business Man and Comedian. Address FRANK URBIN, Bucksport, Maine.

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If So, Get in Touch With Us at Once. We want 10 Musical Tsh. Shows for New England. Open at once. BREWSTER AMUSEMENT CO., 230 Tremont St., Boston, Mass.

Positively
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Telepathy
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America

JOVEDDAH

DIRECTION—MAX GORDON

THE
MASTER
MYSTIC
Always
Working



RICH "SHORTY"
McALLISTER
 AND
HARRY T.
SHANNON

With "Step Lively Girls" Columbia Theatre, N. Y., Week of Aug. 25

CALL CALL

All people engaged for

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John MacKinnon
 JUVENILE—TENOR EDMOND HAYES' OWN SHOW

LEDERER, FRANCIS AND MACKAY PUT PEP INTO UNION SQUARE SHOW.

Leo Stevens, who is putting on the books at Kahn's Union Square, gave the patrons of that house the kind of a show they like best week. The first part was called "Oh, You Married Men" with "At the Fair" as the burlesque. Both were good comedy hits and the comedians got many laughs. The scenery and effects were well put on and the girls' costumes looked pretty. Solly Fields put on some attractive numbers. The comedy in the first part was in the hands of Frank Mackey, Lew Lederer and James X. Francis. Mackey did an eccentric comedy part and handled it very well. He wore fast and humored his scores. Mackey made several changes of wardrobe. Lederer, who worked opposite Pat White last season on the American Circuit, opened at this house last week. He did not have very

much to do in the first part, stood out in the second, working up the scenes with Mackey for many laughs. Francis did an elderly character as one of the husbands opposite Mackey in the first part, and carried it off nicely. Billy Hoberg was the hit man. He was in a number of scenes and did well.

Ruth Rolling, wearing three gowns that were very classy in quality and design, looked stunning in each. This young lady has set a pace for wardrobe which will be hard for other women to follow. It is said that her three gowns last week were worth nearly \$1,000. Miss Rolling is improving in her work. Her Chinese number was a success, as well as the "Finesome" number. Grace Howard is fast becoming a great favorite here. She has a most pleasing personality and manages to appear in sev-

BURLESQUE NEWS

(Continued from page 13)

eral new dresses each week. Her wardrobe was very pretty last week. She was in many scenes and easily held her end up. She reads lines nicely and her numbers were appreciated on Wednesday afternoon.

Micheline Fennett had no trouble in taking care of herself and, as one of the wives, she did nicely. She read her lines well and put her numbers over. Her wardrobe looked well from the front.

"Baby" Wellington again danced herself into favor in her numbers and put them all over for encores. She also did very well as one of the wives. Her "Say It Again" number was liked as was the "Cotton Town" number. Miss Wellington's costume became her. "Baby" Quinn did a bell hop in a lively fashion.

The first part told a story of two men trying to get rid of their wives in order to

have a good time with a couple of girls they had met at the beach. They succeeded in getting their wives away for a short time but the latter returned and caught them. Their husbands then had to do a lot of lying in order to square themselves. The boys worked up the comedy situations very well. Lederer had a pantomime drunk scene with four girls in which one of them drugged his drink and they all helped rob him of his money and jewelry. It was well done and Lederer did not overdo the part.

Gera Zorra appeared at the close of the first act in a classic snake dance that she did most gracefully. It was unusually but most fascinating. These real good comedy bits were offered in the burlesque. The drink bit of Mackey and Lederer as well as the snail bit offered by Lederer and Miss Fennette, were very amusing. The "bookmaker" bit, with Francis as the bookmaker, and Mackey and Lederer as the betters, proved a good comedy scene and was nicely worked up. There were a number of other good scenes that went over big.—Sis.

FRANK X. SILK

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Transcript

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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 27, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	<p>Another "Hawaiian Butterfly" Melody</p> <p>JERRY</p> <p>A Bit of Love, Shamrock and Ireland</p>	<p>By DANNIE O'NEIL and BILLY BASKETTE</p>
2	<p>The Lure of Mysterious China</p> <p>CHONG</p> <p>Blended with American Pep</p>	<p>By HAROLD WEEKS</p>
3	<p>A Sure Pop, 100 to 1 Bet</p> <p>FRIENDS</p> <p>Greatest Ballad Hit in Years</p>	<p>By HOWARD JOHNSON GEO. W. MEYER and JOS. H. SANTLY</p>
4	<p>A Rip Snorting, Sure Fire Song Hit</p> <p>JA-DA JA-DA</p> <p>Special Stage Version for Any Kind of an Act</p>	<p>By BOB CARLETON</p>
5	<p>It's Spreading All Over America</p> <p>BY THE CAMPFIRE</p> <p>The Hit of the Hour</p>	<p>By PERCY WENRICH</p>
6	<p>Biggest Novelty of the Season</p> <p>JOHNNY'S IN TOWN</p> <p>Snappy Lyric and Catchy Melody</p>	<p>By JACK YELLEN GEO. W. MEYER and ABE OLMAN</p>
7	<p>Cleaning Up and No Wonder</p> <p>SALVATION LASSIE OF MINE</p> <p>"She Brought Doughnuts to the Doughboys"</p>	<p>By CHICK STORY and JACK CADDIGAN</p>
8	<p>Go to it boys, this is a pip!</p> <p>I USED TO CALL HER BABY</p> <p>No Turkish bath required before using</p>	<p>By Howard Johnson, Murray Roth and CHIE HESS</p>
9	<p>A Song That Brings a Smile to Your Face</p> <p>HEART BREAKING BABY DOLL</p> <p>She Even Made Philadelphia Gay</p>	<p>By CLIFF HESS and SIDNEY D. MITCHELL</p>
10	<p>A New and Novel Rag Song</p> <p>ANYTHING IS NICE IF IT COMES FROM DIXIELAND</p> <p>Better Than "Peaches Down in Georgia"</p>	<p>By GRANT CLARKE MILTON AGER and GEO. W. MEYER</p>
11	<p>"Twill Charm Your Heart</p> <p>I KNOW WHAT IT MEANS TO BE LONESOME</p> <p>(I'm lonesome, so lonesome, for you)</p>	<p>By Kendis, Brockman and Vincent</p>
12	<p>The Chicago Hit</p> <p>AT THE HIGH BROWN BABIES' BALL</p> <p>Better Than "Strutters' Ball"</p>	<p>By BENNIE DAVIS SID ERDMAN and ERNE ERDMAN</p>

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

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301 Chickering Hall

LOEW TO BUILD B'DWAY HOUSE AT 45TH ST.

ALSO PLANS LEGIT THEATRE

The biggest Broadway theatre deal put through in a long time was consummated early this week when interests said to represent Marcus Loew acquired practically all the frontage on the East side of Broadway between Forty-fifth and Forty-sixth Streets and extending back on both of the side streets for a considerable depth.

On this property, which caused the expenditure of \$2,500,000, will be erected a huge theatre suitable for films or vaudeville and also another for dramatic attractions. Inquiry at the Loew offices brought the response that Mr. Loew was not in the city and that nobody else was familiar with any of the details of the matter.

The property in the deal has frequently been called the best theatrical corner in New York and has long been coveted by hotel and theatre builders. It belonged to the heirs of the late Thomas B. Hadden and was bought by the Elks and Trust Company, which acted as the agent in the sale. Starting at the corner of Forty-fifth Street and going north, it embraces the buildings on the ground floor of which are the Jewelers, the property of the haberdashery, I. H. Rothchild and Co., the clothing store, Louvre Studios, Mann and Bogart, millinery importers, Bernstein's Shoe Store and Dell's. The Ideal Restaurant and Child's Buildings, adjoining the corner, are also included in the deal, to that, occupied by Clarie, goes over to the other.

On the Forty-fifth Street side, the deal takes in all property running back to the Lyceum Theatre, including that occupied by the Bartholdi Inn, John the Barber, Levey, the dyer, Kent millinery shop, Bernstein's dress shop and the Arcadia Apartment Hotel which is directly up against the Lyceum. This property, it is said, will be the portion on which the legitimate theatre will be erected, its entrance to be near that of the Lyceum.

In addition to this, the deal also takes in holdings on West Forty-sixth Street, they being the property at No. 154 where Frances now has a shop and at 162 and 164, where there is a four story house and a storage room of White, the photographer.

The film or vaudeville house, it is said, is to be erected on the Broadway and Forty-fifth Street corner, with a huge office building towering up and covering all the property concerned in the deal. This, it is said, will be pushed upward as far as the Fire and Building Departments will allow.

Who else is interested in the deal could not be learned early this week, but it was intimated by one of those who acted for the principals, that Famous Players may have a finger in the pie, it being pointed out that Mr. Loew and Adolph Zukor are very good friends, the son of the former

WHO HIT DUDLEY?

Edgar Dudley who, some months ago, succeeded in jumping up high enough to connect his right with the jaw of a millionaire brewer at the stage entrance of the "Follies" with such telling effect that he went down for the count, is nursing as nice a "shiner" as has been seen along Broadway since Harry Carroll walloped Rufe Lemaire. It's hidden away behind a pair of smoked cheaters so well that it is not readily discernable.

Dudley says he doesn't know who gave it to him, the only thing about it that he knows is that it was a very valuable timepiece. Tuesday night of last week. At that time he was coming out of the Strand Theatre Building, he says, and was just about to get into his car when he noticed something hovering in front of him. He saw a flying saucer hovering in sight. One shot out of the night that connected with his optic, the other took a wallop at the back of his head and then both tried to see who was the victor. He says he was not hurt, but he time some passers-by ran to his assistance, they were gone, he says. Ever since, he has been trying to find out the truth about the flying saucer. He is now suggesting that it might be some of the tricking actors who believed he was trying to get a show together for Reginald. Dudley, however, says any such idea is

HELD ON LARCENY CHARGE

Joseph Miller, said by the police to be one of "The Dancing Millers" was held in \$1,500 bail on Monday in the West Side Court on a charge of grand larceny, mede by Lawrence B. Grant, an ex-soldier and former cashier of a bank in Montreal.

According to the story told in court by Grant he met Miller, who gave him address as the Bartholdi Inn, in a cafe several weeks ago and when his purse containing \$150 in bills dropped on the floor, he says Miller picked it up. He had no objection to his doing that, but he did object to Miller's disappearing out the door after lending about the floor for a little while. He also alleged that he took his watch and chain and a coat.

Detectives Charles Flaherty and George Ferguson, who made the arrest, told Magistrate Sweester that they found the missing coat in the possession of Miller. In default of the hall set Miller was sent to the West Side Court prison.

ROBBED IN STRAND BLDG.

Lillian Green, who assists Nat Sobel, the booking agent, in the Strand Building, has been robbed twice in two weeks. The first time, someone relieved her of a mink neckpiece.

The second episode occurred last Friday when Miss Green left the office a moment and, on her return found that her purse, seventy dollars in cash and twenty dollars worth of tickets for a ball had all disappeared.

STAGE DIRECTOR ARRESTED

WASHINGTON, D. C., Aug. 21.—Augustin J. Glassmire, stage director at the Shubert Garrick Theatre, here, was arrested this week on a charge of desertion and failure to support his family. The case is to be heard next week.

ACTOR CHARGED WITH LARCENY

ACTOR CHARGED WITH LARCENY
SAN FRANCISCO, Aug. 25.—Dick LaGrand, an actor, and his wife are charged with grand larceny here and a warrant

HOPE RETURN OF GOMPERS ENDS ACTOR-MANAGER WAR

**His Influence Failing, It Now Looks as Though Side with Most
Endurance Will Win—Shubert and K. & E. Fight
Reported Entering Situation**

The homecoming of Samuel Gompers, head of the American Federation of Labor, from Europe this week, is looked forward to as the only hope of an early settlement of the differences between the Actors' Equity and the Producing Managers' Association. And it may be said that both sides expect his presence in this country to cause a clarification of the situation.

However, neither side appears to be any the less active on that account, and if the strike continues for some time, it is likely that it may make to settle the trouble fairly soon. It looks at this time as though the side of the employers is the stronger, and the expression that "if win" is held out for a month more, they "will" are frequently repeated. The strikers, however, are pledged to one side as to the other. Needless to say, many of the strikers must be beginning to feel that the money they are purchasing to deny that the managers are losing huge sums would be childish. An estimate made of the Shubert loss, however, is that the managers are losing \$100,000 a week. The strikers are coming in from those same houses and they must pay rent for the ground on which they are standing. The managers are not indicating of yielding, and it is generally credited with holding the man who is in charge of the strike through the power of its bookkeeping office.

Reports that the Shuberts and Klawns and Erlanger are pressing their long-standing fight within the fold of the managers' association, were being discussed early this week by members of the association and others, some of whom appeared to feel that a long continuance of such action on the part of these two powerful factions can not help but be harmful to the organization.

Since the trouble began, much of the effort of the Equity has been directed to the effort to change the union's constitution, which was the only way to bring freely expressed among those on strike that that office was more to blame than any other for conditions which had been created. The union's constitution said that the main Kle and Erlanger cohorts felt very much the same way about the matter, and, as a matter of fact, did not wish to become members of the union. The union's constitution said that the main Kle and Erlanger cohorts felt very much the same way about the matter, and, as a matter of fact, did not wish to become members of the union. The union's constitution said that the main Kle and Erlanger cohorts felt very much the same way about the matter, and, as a matter of fact, did not wish to become members of the union.

Then, even after the strike had begun it was found that Ziegfeld was not a

was in circulation that Erlanger had to be forced by George M. Cohan to get into the fray on the manager's side.

All of this reluctance on their part, it is said, was due to the fact that they, in common with the strikers, laid most of the cause for the trouble at the door of the Shuberts. Therefore, now that they are in the same body, it is not strange that reports of warlike activity between the two camps are heard.

These myths come up when a discussion of the probability of the managers' success is made. "Until they win is discussed, for it is then plainly stated that any manager who might break away would not be able to book his shows," says A. H. Woods. "They represent themselves as coming from the 'and' side of the street." Approached members of the association who break through the Shuberts and told them they would take care of their bookings "are told that they are in the 'and' position," is reported, the story saying that A. H. Woods was one of those so approached. No break in the line has been made. "The Shuberts are not interested so deeply interested with the Shuberts that such a move would be very near impossible at this time."

In the meantime, the managers are "ditting out" the Shuberts.

The managerial viewpoint is that the actors are like a lot of sheep, and that when one decides to "jump over the fence," the rest will follow. If it is to be a contest to see which side can "sit tight" the longer, the manager claims that he will easily qualify as the more patient alterer, and, in several managerial circles, it is broadly hinted that the manager is willing to play the game of watchful waiting almost indefinitely.

Certainly it is that the managers have adopted no obvious plan of campaign. With theatres made derelict by strikers, the efforts to reopen them are very passive. If they exist at all. Rehearsals for new shows are almost entirely at a standstill. Publicity and propaganda from the manager's side is markedly scarce, and the fighting spirit on the part of the managers is not apparent; although it can be seen they are inwardly vexed.

"If it comes to a showdown," declared Hugh Grady, of the Arthur Hammerstein office, "the manager has comparatively much more to lose than the actor and can hold out much longer." But the managers' profits are only deferred, but the actors' loss is a total one."

To illustrate his argument, Grady gave some figures for the week which closed last night. The average weekly salary of an actor on a Broadway show is \$3,400, and the average weekly salary for stagehands, musicians and orchestra employees amounts to \$1,600, making a total average weekly payroll of \$5,000.

"On the other hand, what does it cost us? The theatre not being ours, we need not concern ourselves about the rent, and our only loss is the merely deferred expense, which is comparatively nothing. Our part in the show is merely deferred until we return as the strike is over. Who, then, can afford best to wait?"

Grady estimates that when the season is at its height about forty shows are running in New York, bringing the weekly payroll up

(Continued on page 27)

FILM THEATRE CHAIN PUTS IN VAUDE.

HAVE SIX WEEKS BOOKING

SAN FRANCISCO, Cal., Aug. 26.—Turner and Dahkula, a motion picture theatre firm, has adopted a vaudeville and picture policy for their chain of theatres which hitherto ran pictures exclusively.

Much interest has been manifested in this move because Turner and Dahkula have had one of the largest chains of moving picture houses on the coast for almost a decade and have always shown in any form of amusement except the screen. They claim, however, that the public prefers the show that offers a combination of vaudeville and pictures and to this end have established a split-week policy with five vaudeville acts, a news and educational reel and a feature picture.

The acts are being supplied through the Best-Lever Circuit, and with the first week of this new policy the box offices have shown a considerable increase in receipts.

While the Turner and Dahkula Circuit embraces only California they can offer each six weeks of solid work for they have several playhouses in San Francisco as well as theatres in Oakland, San Jose, Berkeley, Sacramento, Stockton and Watsonville.

The admission prices remain the same as under the old policy of straight picture programs.

ROYAL BOOSTS PRICES

THEATRE IN PRICES has been announced at the Royal, effective on September 1. The attendance at this theatre has been exceptionally good for some time and it is probable that the higher rates will result in decreasing the patronage. At present the prevailing rate is \$1.00 to \$2.50, excluding the war tax, and the weekday matinee performances and \$1.50 to \$4.00 at Sunday and holiday matinees and evening performances during the week. On Sunday and holidays the prevailing rates are \$1.50 to \$7.50.

The new rates announced are as follows: Weekday matinees, \$1.00 to \$3.50; week evenings, \$1.50 to \$3.50; Saturday evenings and Sunday and holiday matinees, \$1.50 to \$5.00; on Sunday and holiday evenings, \$1.50 to \$15. These figures do not include the war tax.

INCORPORATE 51ST STREET

The Eighty-first Street Theatre is dark this night in preparation for its being taken over by the Keith interests on Monday. Frank Gerard is to be the resident manager as previously, and will superintend what alterations may be necessary. The prices will range as follows: Daily matinees, \$1.00 to \$2.00; on nights \$2.50 to 75 cents. Shows will start at 2 and 5 P. M. daily, and 2:30 and 8:30 on Sundays.

The Eighty-first Street Theatre Corporation was incorporated last week with John A. Hopkins, Harry A. Cigler and Arthur L. Robertson as incorporators for \$25,000.

NAN HALPERIN QUITTING VAUDE.

Nan Halperin will leave vaudeville at the end of next week for the New Brighton Theatre. She will go into the Shubert musical version of Clyde Fitch's "Girls."

QUIT DANCING TO TEACH

The Ewart Twins, a vaudeville dancing team, have retired from the stage, and opened a dancing academy at St. Terre Haute, Ind.

HUGHES CLAIMS SCHOOLER SONG

"Who has the right to use the lyric of the song, 'The Maltby Ship' is a matter of controversy that the N. V. A. has been called upon to settle.

J. Hughes, of Adelaide and Hughes, has brought the matter to the club's attention, claiming that Dave Scholer, now playing with the Marmala Gladiators, has no right to use the lyric without his permission. Scholer, on the other hand, claims that he wrote part of the music and has made a counter claim against Hughes.

LEASE SACRAMENTO STRAND

SACRAMENTO, Cal., Aug. 25.—The Strand Theatre here has been leased by Ackerman and Harris for twenty years. Fifty thousand dollars has been spent by the owner in remodeling and redecorating it. Traveling companies, pictures and vaudeville will be featured at the house at different times. The acquisition of the Strand gives Ackerman and Harris two houses in this city, the other being the Hippodrome, formerly the Empress. That house will be renamed the Concord.

CLAIMS SALARY FROM WARD

Edmundson has asked the N. V. A. to collect salary which she claims she is entitled to for an engagement she was to play with Will Ward. She alleges that she was engaged by Ward for his piano act and went to Boston to join him but was never heard from. She said he engaged another girl instead.

GET WEST NEW YORK HOUSE

Perry and Gorman, who up to now have confined their activities to the carnival and circus business, have acquired the Bijou Theatre, West New York, and will operate it as a vaudeville house, under the management of M. Hoffman.

OPEN LABOR DAY

The following theatres, booked through the Feltz circuit, will open on their season on Labor Day, The Empress, Danbury, Conn.; Palace, South Norwalk, Conn.; Cohen's Newburgh, New York, and Cohen's Poughkeepsie, New York.

LINDER TO MARRY

Jack Linder, the booking agent, has been engaged to Faye Rose, a non-professional Broadway actress. The announcement will be made within two weeks, at an entertainment Linder will give for that purpose.

WANT RIGHT TO NAME

Charging that another vaudeville team is using their name, the official Oxford Trio, through R. M. Mortimer, one of its members, has brought the matter to the attention of the N. V. A. officials to thrash out and decide.

MAURICE AND WALTON SPLIT

Florence and Maurice Walton have split. Miss Walton will appear in vaudeville under the direction of M. S. Ben-tham in a new dancing act, with special scenery and costumes. She will also have a jazz band.

CHOOS IS AN OPTIMIST

Choos, who is engaged to sing his two-year-old Billy "Golden Glow" running animal. The animal has just recovered from a recent illness and is fit again. He starts this week at Saratoga.

MARX AND RINES TEAM UP

Paul Marx, the formerly did a single in vaudeville, and Irving Rines, featured in a Central American Revue, have teamed and will shortly be seen in a song and piano act.

AMPHION REOPENS

The Amphion, Brooklyn, closed for several weeks for repairs, opened on Monday,

WEST-IS SHORT OF ACTS THIS SEASON

CHICAGO AGENTS BUSY

CHICAGO, Ill., Aug. 25.—That the approach of the opening of the new vaudeville season will disclose a shortage of acts for the West is being stated by agents here. It seems that at late, especially during the last three or four months, Western agents have been getting the Pacific or Atlantic coast, much to the disadvantage of the Middle West. As a result great activity has been displayed by agents in trying to secure enough acts to carry their booking programs through. This is particularly true of the Western Vaudeville managers' Association whose houses open either this or next week.

Many Western agents have been combing the market in New York to secure a supply of acts. Among those who have done so are the York and Lee Krause. Others are planning to go over this week.

MME. SYLVA WILL TOUR WEST

Mme. Marguerite Sylva leaves New York this week to open her vaudeville season in San Francisco. She will appear for a week at the Orpheum there and follow it with another two weeks at the Los Angeles Orpheum. Her tour will include the principal cities West of Chicago and will finish in the Windy City in December.

She will leave Chicago on the completion of her tour and return to California to make a contract with the American Film Company for a number of productions.

SINOPOULO IS MARRIED

OKLAHOMA CITY, Okla., Aug. 25.—John Sino poulo, owner and manager of the Lyric Theatre in this city, was married to Miss Katharine de la Montaigne, formerly cashier at the Lyric Theatre. The wedding took place recently in Chicago, the bride being accompanied by her mother.

Peter Sino poulo, brother of John, will manage the Lyric Theatre for a year, during which John will go abroad with his wife and visit his parents in Greece.

BAYONNE HOUSE REMODELLED

BAYONNE, N. J., Aug. 25.—The Lyceum Theatre, local vaudeville house, under the management of Jacques Hornum, closed last night for a week, during which time it will be repainted and redecorated, "in order to reopen on Labor Day for its regular Winter season.

FAY'S THEATRE OPENS

ROCHESTER, N. Y., Aug. 25.—Fay's Theatre will open for another season on Monday. The theatre will show vaudeville and motion pictures starting at noon and running continuously until 11 P. M. The film for the first week will be "Dust of Desire," with Robby De Resner.

BERT LA MONT DELAYED

Bert La Mont, who arrived in New York last Monday, was delayed, according to a wireless received by his wife. He was supposed to arrive in New York last Saturday, but for some reason the shipowners decided to dock at Halifax. This caused the delay.

JENNIE ST. GEORGE RETURNING

Jennie St. George, (Mrs. George H. Webb), who has been in vaudeville for many years, will shortly open in the East where a route has been arranged for her.

NEW ACTS

"Persian Fantasy," featuring act with eight people is now in rehearsal under the direction of Tom Jones.

Ryau and Beuther are arranging a new comedy magical act that they will present next season in vaudeville.

Benton and Shaw, man and woman, have a new song and dance act, "The Joy Johnny." The turn, which George King is handling, has been booked to play the Low time. It carries a special setting in one.

Johnny Black has just written a new act for Jackson and Taylor and the Memphis Five Jazz Band called "Hotel de Jazz." It is to be produced by Rodin and Richards and will be handled by Harry Weber.

Jimmy Weston, Bert Samuels, Lew Howard, David Weber, May Squires, Kitty Dunn, Mabel Savie and Lucy West comprise the cast of "The Teacher's Last Dream." William Russell Meyers wrote and is producing it. The turn opens tomorrow for a preliminary swing out of town and will shortly open at one of the local Proctor houses.

"When Dreams Come True," the three-act play by Philip Bartholomew and Sylvio Hein, is being used by Conits and Tennis in a production of a new vaudeville act by that name. They have taken one act of the play and will present it in the variety houses with a cast of twenty-seven. The act opens the Keith time on Labor Day at one-out of town houses and will come into New York shortly after.

MARTY BROOKS ACTIVE

Marty Brooks has the following acts in preparation, ready to open soon—Jimmy Gilden in "Pirates," with ten people; Sam and Edna in "The Little Girl," with nine people; Billy Long in "Sweetest to the Sweet," ten people; Kelly and Boyd in "Photo Funniest," eight people, and Murray Leslie in "Full of Pep," with eight people.

TRIO REUNITE IN NEW ACT

Haydn "Eddie" O'Connor has gone back with his old vaudeville partners, Sam Shek and Edna, to form a new act. The trio will do a new act called "The Planter Turn-her." Lewis and Oren are writing new material for the offering which opens in September on the Pantages time.

QUITS AGENCY

W. B. Sheridan, who has been running the Gale Theatre Booking agency in the Gale Theatre Building, has retired, leaving the business in the hands of Al. Davis, formerly his general manager. Sheridan is about to devote his activities to pictures and printing.

N. V. A. STARTS CHESS TOURNEY

Members of the N. V. A. who are chess enthusiasts will have a chance to unfold their skill on Friday night. A tournament is to be held there and a trophy presented to the winner. The N. V. A. has offered his services as referee.

DANBURY PARK CLOSURE

DANBURY, Conn., Aug. 23.—Kenosia Lake Park, the largest outdoor amusement place here, closed tonight after a very successful season. The winding attraction has been the open air vaudeville.

TORCART BOOKING EXTENDED

The Torcart's have had their engagement over the Seguin Tour extended until the fall, and will continue at Buenos Ayres, Argentine, until October. They are booked at Rio Janeiro to follow.

THEATRE

PIQUA AND FELLOWS

Theatre—*Proctor's 58th St.*
 Style—*Prohibition and sinning.*
 Time—*Twelve minutes.*
 Setting—*Full stage.*

The team, male and female, use a special act depicting the exterior of a hotel. The lady member of the duo works as a bar throughout the offering and easily gains her fair share as a boy for the audience waited in vain for the removal of a wig at the end of the act. The acrobatic portion of the act is done by the man, who went through a series of stunts on the horizontal bar, on tight and slack wires, and did some tumbling. The two displayed ability, but certainly do not know how to take advantage of it. The man would aid the act greatly by leaving out what he thinks is comedy. The girl, also, is not in the least bit funny with her remarks in the midst of one of the songs which she renders. She has the kind of voice which pleases the average randale audience and should, therefore, stick to singing. The feats performed by the other are good, and received a big hand when reviewed.

G. J. H.

WILLARD AND HAMILTON

Theatre—*Greenpoint.*
 Style—*Blackface comedy.*
 Time—*Twenty-five minutes.*
 Setting—*Full stage, special.*

This act employs special scene setting, supposed to depict an abandoned mining camp somewhere in Idaho. Diamonds are the precious objects being mined. The "niggers" are out trying to discover the mine, get the money of the "boss" and the other his servant. After an exchange of arguments, which the two make for laugh, they agree that one of them is to go into the mine and find the jewels. The smaller of the two, the sucker, goes down, and coming up with him an automobile horn christened by him as a maggygo-maggygo, which is to be a danger signal. After a while he comes up out of the mine minus about half his apparel, as the result of an encounter with a lion. Several of the hits and gags in this act have been seen and heard elsewhere, but nevertheless they are handled to advantage by these folks. The act is up to the standard of blackface acts and should have no trouble in getting bookings.

S. K.

MULLEN AND FRANCES

Theatre—*Royal.*
 Style—*Talking, not comedy.*
 Time—*Forty-four minutes.*
 Setting—*In one.*

James Mullen, formerly of Mullen and Cooper, and Anna Francis have a new talk and song act which includes many of the hits in the act formerly done by the male member of the duo and fully as many new ones. As a nut comedian Mullen ranks with the best and the manner in which his efforts were received at these houses furnishes conclusive proof that the randale audience are not tired of the kind of comedy he dispenses.

Francis is a good material aid to Mullen. She feeds him well and does a sort of short recitation affecting a number of songs in a capital manner. The turn is full of witty material and should be able to hold its own in many of the two-act houses in almost any position. Mullen is started with some dialogue, Mullen putting over the gags with a kick and drawing several laughs. The verses, each impersonation, a drunkard delivered before an amber spot, were followed by some music. A stout which Mullen tries is the blowing on a kazoos which he announces signs for a laugh. The offering is one of the best of its kind.

I. S.

NEW ACTS AND REAPPEARANCES

"A BUSINESS PROPOSAL"

Theatre—*Fifth Avenue.*
 Style—*Comedy playlet.*
 Time—*Eight minutes.*
 Setting—*Full stage.*

Here is a playlet well provided with interesting situations, a clever theme, good lines and all the requisites necessary for success. The act is fairly good, one of the men, the fellow who has the role of the office slave, being especially funny. The fellow who has the part of the employer, however, talks too rapidly and many of his words are inaudible, even near the stage. The girl holds her end up.

The role of the boss should, however, be made stronger. The man who has to do not give it distinction. It is the principal part in the act and should be made the center of interest. Clearer enunciation by the player who has it will improve the turn vastly.

The playlet deals with an office employee, Timmons by name, who is servile and lacking in courage, to the extreme. The boss, Ruggs, has been away on his vacation and when he returns, he finds that the stenographer has not arrived. Timmons informs him that a new stenographer has been engaged during his absence and will be at work.

Ruggs finds the office, generally, not as he likes it. He has a conversation with the stenographer and decides that a manager is needed at one of the western branches of his company. There is no one to fill the position but Timmons, who is a bachelor.

It is against Ruggs's principles, though, to let his bachelor managers for any of his branches, so he decides that Timmons is to marry the stenographer, when Ruggs has not yet seen. Therefore, Timmons is ordered to get two tickets to California, a marriage license and a ring, in ten minutes. He goes out for them and in walks the stenographer. Ruggs tells her that she is to be married to Timmons.

When Timmons returns, he is lacking in boldness and shows him how to propose in what he styles a business like manner. But Timmons balks, and when he finally agrees to be wedded to the girl, says "No!"

Ruggs loses his temper. The girl, though, has learned from Ruggs the idea that one should go after what he or she wants and proposes to do. Ruggs, however, says "You mean to do to her. Ruggs yields and when Timmons returns to say that he has changed his mind in regard to his marriage, he is laughed at.

I. S.

CHARLOTTE WORTH

Theatre—*Proctor's 23rd St.*
 Style—*Singing.*
 Time—*Thirteen minutes.*
 Setting—*In One.*

An applause number which has been overdone of late is the opener of this turn, acts using them to place themselves in the hands of the audience and draw their sympathy from the start. This number and the two subsequent songs are special material.

The first, a flirtation song, is capably presented and the latter, a song entitled "East is West," even though novel, has a certain appeal. The second song, "But, still, it is just a trivial upraise. A mother song was next in her repertoire and the song followed as an acceptable offering for the three-a-day houses.

A. U.

COPELAND AND McKISSICK

Theatre—*Harlem Opera House.*
 Style—*Talk, songs and dancing.*
 Time—*Twenty minutes.*
 Setting—*In two.*

Copeland and McKissick are a colored team, one of whom does cork. The talk they use lacks speed, but the dancing is good, as is also the dancing. They dispense some light comedy, and generally give a clever and interesting performance.

The act starts with a song, the members facing the wings. It was a halled and well liked. Some talk followed. The shorter of the two then delivered a short number, which he put over effectively. The latter fellow followed with another song, attired in evening dress. Out came his partner then, wearing a trowsman and the two performed a wedding number. They closed with a prohibition melody and short dance.

I. S.

GOLDIE AND WARD

Theatre—*American Roof.*
 Style—*Dance and song.*
 Time—*Sixteen minutes.*
 Setting—*In one.*

Goldie, formerly of the act billed as Goldie and Jack, has acquired a new female partner and is presenting a neat little song and dance act. Some of the songs are identical with the ones used in the old act. The acrobatic dances, however, have been eliminated.

They opened with a "rhythm" song and followed with a dance. Then they exchanged some remarks and Goldie left the stage, while Ward did an instrumental solo and dance. He closed with a similar number. They followed with an eccentric dance in which Goldie exhibited some of his old steps. S. K.

"ON THE RAGGED EDGE"

Theatre—*Jersey City.*
 Style—*Comedy-dramatic sketch.*
 Time—*Forty-four minutes.*
 Setting—*Full stage.*

This is a comedy sketch written by Francis Nordstrum and staged by Wm. Pinkham, with scenery and effects by B. Dodd Ackerman.

The story is in rhyme and poorly done. Evidently those presenting it were under the impression that the names of Nordstrum and Dodd Ackerman were the only ones necessary to disclose to the public, as no mention is made in the bill of the names of the principals in the offering.

The story, which is most conventional, is the bill of a fellow named Harry, which the husband finds it hard to asphyxiate. So she resorts to stealing a pocketbook containing an amount of money in an effort to satisfy her desires. She comes home, in a fit of case when her husband arrives, and she tells him what she thinks of a thief. He, of course, says a thief should be punished, and then reads an item from a paper describing the thief of a pocketbook, and also giving a description of the alleged thief. It was that of his wife of course.

Ed and Lottie Ford, who leaves the room, and she discovers the purse in a hiding place.

Ed and Lottie Ford, who leaves the room, and she discovers the purse in a hiding place. It is the one the wife has hidden and the husband tells his mother they should have the police after her. This statement verified then consent to let the culprit go.

I. S.

TERED LEWIS

Theatre—*Palace.*
 Style—*Jazz Ball.*
 Time—*Forty minutes.*
 Setting—*Flowing.*

Yes, the old rone Tred Lewis and his Metropolitan Jazz Band have arrived in vanderbilt and their appearance was accompanied by such a resounding burst of applause at the act's conclusion and so many encores were demanded that he and his helpers have surely arrived in every sense of the word.

The band is not a large one, being composed of just four pieces, in addition to Lewis, who goes all the Jazz Band leaders one better in every one of their accomplishments. The musicians play well, but the big hit of the act was scored by Lewis himself who has personality and ability enough to carry him over as a single entertainer any time he feels like making the trial.

Vivacity is one of his biggest assets and, in the short time he was on he exhibited sufficient entertaining ability to promise all sorts of success in vanderbilt. He plays the clarinet, the saxophone, rector, sings and does a shimmy dance and a shimmy dance. He is a remarkable exhibition of the new craze which is bound to make the other shimmy experiments look to the side.

The act opened with a burlesque minstrel past with all the old-time gags, songs and dances. The act was followed by Lewis singing Cohen's "Yankee Doodle Dandy." "The Yamp" was the name of the fellow of the men and followed by a clever rendition of "Smiles" with a comedy band accompaniment.

The act is just the right length. It has been put together for the lightest type of entertainment purposes and succeeded in every way.

W. V.

NIP AND O'BRIEN

Theatre—*Greenpoint.*
 Style—*Acrobatic.*
 Time—*Fifteen minutes.*
 Setting—*In one.*

These two men have a crack/jack acrobatic act and are worthy of a better spot than opening. They start with a dance by the smaller of the men followed with several hits of comedy. The smaller of the two then performs in which he turns a back-spring, landing on his head. He performs this three times in rapid succession.

The other then did several back springs with his head and toes touching the ground, and the smaller of the men followed with several double tumbling stunts.

These boys have the goods as far as tumbling goes and their address of putting it over is sure fire. They should find no trouble in getting themselves on the big time. They work in street clothes.

S. K.

ED AND LOTTIE FORD

Theatre—*Mt. Vernon.*
 Style—*Dancing.*
 Time—*Forty-four minutes.*
 Setting—*One to full stage.*

Ed and Lottie Ford, formerly of the Four Fords, are now doing a double dancing act, with one or two songs, that will please on the bettermost kind of an audience. They open in one, in which they use three drops, and later go to full stage, where they perform a double back-spring, good variety of scenery they also have a full wardrobe of costumes.

Ed and Lottie Ford, who leaves the two is of the cloth variety, and they certainly are not deficient when it comes to pedal abalish.

As a whole, the act pleases and will go well.

G. J. H.

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Has N. Y. Too Many Houses?

Has New York too many theatres? That is the question that has, from time to time, fixed itself in the minds of those who take more than a passing interest in theatrical affairs.

It comes to mind again at this time through the recent announcement in the daily press and theatrical journals that the Shuberts have acquired titles on which they purpose to erect five new theatres. Already this district is swarmed with theatres, it would appear, for there are more than forty play houses which, during the past season, have housed first-class attractions simultaneously.

Still, the business of building theatres here continues—goes merrily on, it might be said. Nor does there appear to be any real necessity for additional theatres, the theatre-going public here, during the last few seasons it has required all the ingenuity and resources of the large booking offices to find attractions to keep the doors of the theatres open. The result has been that the big theatres, which have given less thought to the calibre of plays intended for first-class houses than has the habit in other towns, when there were fewer in New York.

New York, at the present time, has more first-class theatres than London, Paris and Berlin combined. This fact may, perhaps, encourage the small producer, for the reason that really it is to feel if he produces a play he will find no difficulty in housing it in one of the first-class houses along Broadway. But, as it happens, during the last two seasons he has found more difficulty in putting his play before the large house class ever before. And if he did manage to get a choice house for his play, the terms he was forced to pay were almost prohibitive.

One conclusion to be drawn from the condition of play building in New York is that those responsible for their erection are already visualizing the period of theatrical plenitude that will come with the spoken drama, in point of box-office attractiveness at any rate.

ART AND THE PRODUCER

(From the N. Y. Times.)
 The spectre of the closed shop still hangs over the actors' strike, in spite of the fact that leading members of the Equity Association have now announced that it is no part of their demand. That the managers still fear a restriction of their freedom is plain in a statement made by Arthur Hopkins.

In the "Theatrical Union" and "The Actors' Union," which are conducted on the principle of the closed shop, "no new members are admitted until they make a 'recording'." In the Actors' Union, Mr. Hopkins says, there are twelve members who are over forty, including one who is fifty-seven years old and a grandmother. Yet the walking delegates insist that all shall receive employment as chorus girls. It is strange that the theatres of the east side are losing their patrons to Broadway? The Actors' Union seems to have a little more heart for the managers. When a walking delegate insisted, during four consecutive years, that a minor actress in whom he was interested have leading parts, he was expelled.

The evil in such cases is obvious, indeed, grotesque, and it is little likelihood that the Equity Association would be capable of it, whatever its power. Yet the "Theatrical Union" and "The Actors' Union," which are scarcely less vital. Despite certain claims of the actors, the acting and rehearsing of a play may be, and should be, as difficult and delicate a work of art as acting or painting a picture. The "Theatrical Union" is in a minor role, may ruin an entire production. The members of the Equity Association should be careful not to make it manifest that they regard the producing of plays as an art equal to their own. As it is, the actors are being free, so they are unilaterally resolved to respect the freedom of the producing manager.

YES, THE CLIPPER CIRCULATES

New York, August 22, 1919.
 Editor New York, August 22, 1919.
 Dear Sir—Enclosed please find check in payment of bill for advertising. The Clipper is still holding its own for circulation of ads, and reaching the distant readers, as I have just received a letter from Bombay, India, in which a man said the price of my ventriloquist figures and says that he saw my advertisement in the New York Clipper. Yours very truly,
 BEN HOBSON.

TWENTY-FIVE YEARS AGO

Ford and Bratton wrote "Under the City Lights."
 Joseph J. Dikwa appeared in "The Life Guard."

Pauls and Dikwa were with W. B. Watson's company.
 The Three Gander Brothers were with Gus Hill's New York stars.
 Harry Montague's company played the Bella Union Theatre, San Francisco.
 Wm. Morris played the lead in Gustav Frohman's "Lost Paradise" company.
 The King Sisters were with John L. Sullivan's "True American" company.
 Robert Mantell played "Monarchs," The Coward Brothers, "Othello," etc., under direction of Augustus Fikow.

Answers to Queries

H. P.—Jane Ocker appeared in Julian Eltinge's "Cousin Jane" in 1916.

S. A. L.—Write to Edgar Allan, care of William Fox, 126 W. Forty-sixth Street.

H. D. N.—Marcella Sembrich's husband died at the age of seventy years in 1917.

W. Q.—Yes, Allen Spencer Tenney wrote that act. Write to him about it.

G. M. D.—Preston Gibson is still alive. He has a home at Philadelphia, also one at Newport.

T. A. C.—John and Lionel Barrymore and George Collier were starred in "Peter Ibbotson."

B. S.—Never heard of any William Smith playing there during 1915, or in an act of that name.

Z. D. Baltimore—Law Lubell managed Clark Rank's "Broadway Polies" on the Madison Street circuit in 1917.

D. L.—Van and Schick were seen in the "Midnight Polies" in 1917. They are appearing in the "Follies" now.

R. W. S.—Fred Bishop staged "When

Johnny Comes 'Marching Home,'" when Fred C. Whitney revived it in 1917.

R. S.—Edward Woodruff was the leading actor in the play "The Day After Tomorrow" in 1917. He left that organization to enter business.

T. H. N.—Elsie Ferguson played an engagement at Powers, Chicago, in 1916. She played the same part in "The Day After Tomorrow" in 1917.

E. K. L.—Charles Dickson wrote "The Love Squeeze." It had its premiere at Allentown, Pa., on April 7, 1917. Dickson was starred in it.

STRIKING HUMOR

All the world's a stage and right now we're seeing a fine performance.

Answer to query: A. F. L. do not stand for Actors' Fidelity League.

Why are the Broadway theatres like deep secrets? Don't you know? Because they're kept dark.

We'll bet George White thinks the biggest of all the "Scandals of 1919" was the denouncing of his show.

If the actors' strike doesn't end soon it may become a national issue in the next Presidential campaign.

Theatregoers have learned that there's many a slip 'twixt buying a ticket and seeing the performance.

The reason that some actors are such good strikers lies in the fact that they're used to living on credit, anyway.

One of our esteemed contemporaries remarks: "William Brady returns to the stage after many years as a butler."

It would be interesting to know just how many actors have the strike to thank for getting their names on the front page.

Where used to be
 The "S. R. O."
 Is now a sign:
 "There'll be no show."

We hear that George Cohen would be quite a ball player. If so, he ought to know how the actor feels when he's called out on strike.

There were not many of the newspaper gang around strike headquarters on Monday night. Mona Kingstey was not present.

Thurston, the magician, might be able to turn a canary bird into a rabbit, but he couldn't turn the theatregoer into the Globe Theatre.

John Lefler says he can't understand why the A. E. D. don't pull a strike at the Lexington Theatre since all the rest of the houses are shut.

With the Winter Garden going on with one lone play, it would not surprise us to see the "Follies" reopen with just a couple of chorus girls.

At the Gaitey a more appropriate sign than "The House Without a Show" would have been "A House Without a Show" when the movie operators went on strike.

"I refuse to allow anyone to put an iron collar around my neck!" is the statement of Louis Mann. At that, as iron one would probably be as comfortable as the high jaw-breaker he now wears.

When John L. Golden heard that a delegate from the Milkmen's Union had addressed the Equity he said: "I suppose the milkmen are with the actors to the last cow."

Answer to query: You are thinking of a different President Wilson. This one did not say anything about making the world safe for Democracy, but believes in making the stage safe for Equity.

George Cohen told the Fidelity members he always knew the day would come when he would be president of something. Well, the elevator-men's union elects a president now and then.

If George Cohen doesn't hurry up and take the presidency of the day would come when he would be president of something. Well, the elevator-men's union elects a president now and then.

Louis Mann's appeals to the press to inform the public of the day would come when he would be president of something. Well, the elevator-men's union elects a president now and then.

William Penn is finding it difficult to get used to his duties as press agent for the managers. After being trained for years to get the actors on the first page he now finds it his solemn duty to keep them off of page one.

The Equity has a new song. It goes like this:
 Each for each and Mann for Mann,
 And George be with us all.
 For misery loves company
 And a manager best of all.

The songs are all suited now:
 Their color we all see
 So each for each and Kyle for Kyle,
 All for Fidelity.

We hear theatre audiences are going to form a union. Their demands will be:
 1. That all tickets be sold at the box office.
 2. That musical comedies must have plenty of songs.

3. That bedroom farces must stop.
 4. That no melody can be stolen for more than five musical notes in one season.
 5. That not more than ten shows a year can be advertised as "the greatest show on Broadway."

We hate to talk so much about Louis Mann, but he didn't know his lines at the Billmore meeting the other day, and the director was so kind as to say:
 Scene: The Speaker's platform. Discovers: Chairman Mann speaking (as usual).

Chairman Mann: Ladies and Gentlemen!
 Allen Dinehart (aside): Don't forget the press.

Mann: And members of the press: We are assembled here by the will of the people.

Marjorie Wood (aside): As actors and actresses, Louis.

Mann: As actors and actresses to—
 Dave Warfield (aside): Tell them it's a matter of protest!
 Mann: To protest against the method in which our thespianic contemporaries have dealt with the problem of the strike. The humble writer can't spell all the big words that follow.)

HARRY VON TILZER'S

Sensational Overnight Song Hit. A Wonderful Comedy Lyric by Andrew B. Sterling

WHOA, JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

Words by **ANDREW B. STERLING** (You're Going To Be Worse Than July) Music by **HARRY VON TILZER**

Tempo di Marcia

Voices

The first of Ju-ly they said wed' go dry— And
I saw real it did seem— A

ev-ry one thought there'd be noth-ing to buy— But you got yours and I got mine And
rasp-ber-ry sod— a all smothered with cream— Said peek-a-boo I'll get you soon The

ev-ry one was hap-py we were feel-ing fine— But soon we'll be through then
time is com-ing when you'll have to use a spoon— They filled you I hear with

won't we feel blue No more we'll hear that "have an -dith-er" sound— Can you pic-ture me—
two per-cent beer— But soon you'll be an ice cream sod-a bound— There's drinks we can pick—

saying "Gin-me some tea"— When Mis-ter Jan-u-a-ry comes a-round—
But not one with a kick— When Mis-ter Jan-u-a-ry comes a-round—

Chorus

Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see— you come round
Whoa Jan-u-a-ry, oh Jan-u-a-ry I hate to see— you come round

Ju-ly was might-y tough but we could get e-nough And if we knew the
Ju-ly you made us think we could sit get a drink But when we want-ed

bar-man we could get the reg-lar stuff, But oh Jan-u-a-ry, whoa Jan-u-a-ry
some-thing all we had to do was wink But oh Jan-u-a-ry, whoa Jan-u-a-ry

I'm so sad I want to cry— You're the mouth that's going to make my life a wreck—
So long good old rock and rye— Mis-ter Be-vo nev-er made a hit with me—

I know I will turn in-to a horse-neck— Whoa Jan-u-a-ry when you go dry—
Cause it has-let got the right au-thor-i-ty— Whoa Jan-u-a-ry when you go dry—

— You're going to be worse— than Ju-ly—
— You're going to be worse— than Ju-ly—

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Any-
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Can
Sing It.
Lots of
Extra
Choruses.



BIG PRINTING COST ADVANCE ON THE WAY

Wage Increase Demanded by Unions Will Cause Big Boost in Music Printing Cost—Plants May Close

Another advance in the cost of music printing is on the way, and this time it is due to the demands of the printers' union for big wage increases. A number of increases in printing costs have been made during the past two years due to war conditions, but the proposed increase is said to be the largest yet. It is due to the wage increases, paper, ink, plates, and in fact everything used in connection with the printing of sheet music is ready for a price advance.

One of the largest music printers in New York, for instance, in the entire country, has announced that he will take no orders after October 1; neither will he accept an order at present which cannot be completed prior to September 30. He is undecided as to whether he may make a drastic price hike, or close his plant entirely until labor conditions return to normal.

With conditions such as these prevailing the music publishers, and especially those who specialize in the popular prints, have a problem to solve. They are faced with two alternatives: one is to raise the wholesale price of the popular publications, the other is that the cost of popular music is to a minimum and specialize in the high price compositions. Neither way appeals to the majority of the publishers, who are used to business conditions which are bound to result in a big boost in production costs the publishers will be forced to make a decision.

MATTHEW'S DAUGHTER IN SHOW

Gladstone and Matthews, who have met with considerable success in vaudeville, have left the two-day to join one of the Gus Hill productions. Miss Matthews, who is a beautiful voice, is the daughter of Sherry Matthews, famous twenty years ago as the partner of Harry Belafonte in the Matthews and Belafonte shows. In the Hill show Gladstone and Matthews are singing "Kentucky Dream," "You Didn't Want Me When You Had Me" and "Under the Golden China Moon."

STERN SONGS IN MINSTREL SHOW

Joe W. Stern & Co. have a number of exceptionally good songs in the new Gus Hill Minstrel show which has met with such success on the road that negotiations are being made to bring it into New York under way. The numbers which are meeting with the most approval are "Stone Dead," "Kinky Ko" and "It's Nobody's Business But My Own."

STERN HAS SOUTHERN SONGS

Joe W. Stern & Co. have just issued a couple of Southern songs which are one of the best in common, and that is "I Found the Sweetest Rose that Grows in Dixie," a fast novelty that "Grows in Dixie," a quaint and pretty "Joe Cabin Lullaby." Both are effective stage songs.

GRACE HANSON SCORES

Grace Hanson demonstrated her ability to successfully put over popular songs at the Alhambra, Broadway theatre, last week. She sang "Kentucky Dream," "You Didn't Want Me When You Had Me" and "It's Nobody's Business But My Own." All from the Joe W. Stern & Co. catalogue.

MILLER & FRANKLIN PUBLISHING

Key Miller and Joe Franklin have formed a music publishing company and have opened offices in the Gaiety Theatre Building.

"COMBINE" STORY OUT AGAIN

The consolidation of music publishers is again going through the rounds. The trade press has been the stage for a promising vaudeville man as the promoter of the proposed scheme.

About once in every two years the story breaks and on several occasions has reached the point where publishers have been asked to put a price on the business with a view of forming a big combination backed by Wall Street or other capital. The plan of the past has generally exploded at the time that music men have supplied the figures as to the valuation of their respective businesses as publishers by the very nature of the industry are optimistic, and when they reach the point of putting a valuation upon their business, it seldom falls fairly run in putting down the figures.

There is considerable to be said in favor of the proposed consolidation plan and the big publicity which the song business has been getting in the dailies recently will doubtless make the selling of capital fairly easy, but the amount of money involved will doubtless surprise even the big capitalists, for the music business just now is on the boom. Never in the history of popular music has there been so much money so bright, the \$3,000,000 hit at being predicted on all sides, more money than has ever been made in any other business. The graph and mechanical reproducing concerns and the Society of Authors and Composers in the United States will surprise even the phonograph royalties.

WEST'S SONG HAS CLEVER LYRIC

Eugene West's new song "Laughing Water" has one of the cleverest comedy lyrics heard in months, and in the hands of a number of vaudeville singers has scored a success which makes Chas. C. Harris' prediction that West was the coming writer look plausible. The song was written by Henry Sylvester, of Sylvester and Vance, sang it at the Riverside last week where it was introduced as a heartbreaker in the lyric and applauded so enthusiastically that the judge that the singer was obliged to repeat the chorus half a dozen times. Joe Gold wrote the catchy melody which fits the lyric excellently.

CAMPBELL SCORES WITH NEW SONG

Craig Campbell, whose pleasing tenor voice and active dancing have made him thousands in new filling a number of vaudeville dates prior to a return to concert this fall.

Among the new songs he is singing is "Starlight Love," a fascinating light waltz and a welcome addition to the repertoire in its theme and pleasingly reminiscent of the tenuous Viennese school.

Another is a welcome addition to the repertoire of the tenor, and it is fast winning popularity. "Starlight Love" is by Lucien Delmont and is published by M. Witmark & Sons.

LEE ROBERTS' SONG RELEASED

Joe Schreiber has purchased the first Leo S. Roberts song written since the composer of "Smiles" signed with this house which is now in the hands of publisher M. Witmark & Sons. The new number is called "Mississippi Moonlight" and is a particularly melodious waltz song.

DOCKSTADER SINGS NOVELTY

Doc Dockstader, the minstrel, now in vaudeville, was the first to sing the new Harry V. Porter novelty song, "Whose January You're Going to Be Worse than January." The song is one of the comedy numbers written in many months.

SON BORN TO PROF. MANAGER

Prof. George Schreiber, the famous vaudeville professional director of the J. H. Henck & Co., is the happy father of a son, a young boy which arrived on Saturday, August 26.

BIG DEMAND FELT FOR GOOD SONG LEADERS

War Has Created Scores of Good Positions for Which There Are But Few Applicants

The demand for song leaders in schools and communities singing as well as other musical work, the need for which was shown during the recent war, is continually on the increase and many more men are needed than are available.

P. W. Dykema, of the School of Music of the University of Wisconsin recently returned from months of service as an army camp song leader and is authority on the subject. He has paid to be offered for man competent to fill these positions is well worth attention.

"Teaching song to school children," he said, "is but a part of the work. Community singing is a vital phase and in cities like Pittsburgh and Rochester, the directing of bands and orchestras in the schools is an important part of the musical program. In many of the large high school orchestras are organizing and competent men are needed to direct them. Men are greatly needed for directing advanced choral work, bands and orchestras. Public school superintendents are constantly in need of men, not women for this important work."

"Outside the field of schools is extensive work for music men. Cincinnati recently appropriated \$5,000 for the yearly salary of the man to direct municipal song work, and many other cities are preparing to follow this. The University of Wisconsin is also doing much work in this line. Men are being recruited weekly."

All part of the great plan to keep the great interest in music alive, an interest which was during the war years, and which played a small part in the winning of the great conflict.

While the war activities gave the cause of music an uplift never dreamed of, the peaceful country at large is showing that this interest is not to be allowed to die but is to be still further developed until America becomes musically the greatest country in the world.

"VAMP" GETS PLUG AT PALACE

"Vamp," the new novelty song purchased by Leo Post, Inc. from Will Rosseter, the Chicago publisher, is being featured this week by Ted Lewis, who with his jazz band is scoring the big applause hit of the Palace Theatre bill.

WENRICH HAS A BIG HIT

In "By the Campfire," Percy Wenrich has one of the biggest selling hits on the market. The number is listed as a song and fox trot and is being featured by scores of the big orchestras as well as innumerable singers.

SEATTLE TO BE MUSICAL

The business men of Seattle have contributed the sum of \$70,000 annually for a musical center, and are now possible deficit of the Seattle Symphony Orchestra.

TOM PEYTON IN NEW YORK

Tom Peyton, professional manager for Porter, the Chicago publisher, is in New York introducing a number of new songs.

WITMARKS OPEN SEATTLE OFFICE

M. Witmark & Sons have opened a new branch office in Seattle, Wash.

STERN GETS "BUBBLING OVER"

Joe W. Stern & Co. have secured the rights for the new William K. Letta's "Bubbling Over."

CANADIANS DEMAND NEW LAW

Although the proposed new Canadian Copyright Law has gone over until the fall session of Parliament there is no lack of interest on the part of the big daily newspapers in the proposal.

In a recent issue of the *Canadian Saturday Night*, "Forteen Points of the Copyright Question" was published and attracted much attention.

The points relating to music are as follows:

"Canadian authors, composers and artists have no copyright protection in Great Britain, Australia, New Zealand or the remainder of the British Empire where the British Copyright Act of 1911 is in force.

Leo Carnell, of the Joe Woods office, is preparing three girl acts.

Alfred Kaypper is recovering from an operation for appendicitis.

Aaron Ross has just completed a four-act play called "The Drag."

Gertrude Young (Mrs. Jack Fritz), celebrated her birthday last week.

Ray Kesser, formerly of the Winter Garden cast, is at Atlantic City.

Langdon and Smith have been rounded on the Low time for eleven weeks.

Mr. and Mrs. Billy Arlington received a daughter in Baltimore, on August 16.

"The Argonne Five," the soldier singing act, has been booked over the Low time.

Pauline Cook returned to her office last week after an illness of several months.

Louis Williams, formerly manager of the Star, New York, is back from France.

Wm. E. Conner is to manage the tour of John F. Keller, the tragedian, this season.

Stella Bloom, secretary to Leslie Morrison, is back from a vacation, looking fine.

Clyde Malloy opened the season last week at Glens Falls, N. Y., ahead of "Fio Fio."

Norma Lodge and Herbert Denning, in "Cairo," have been booked over the Keith time.

Anne Murdock arrived in New York on the Baltic last week after a trip in England.

Ling and Long have been routed on the Low time for fifteen weeks by Mark Levy.

John B. Reynolds, manager of the Alvin Theatre, Pittsburgh, was in New York last week.

"Happy" Allen has returned from overseas and joined the De Rue Bros. Minstrels.

Eva Le Gallienne is to play a part in "Lumore," the new Irish play, by Rita Oloott.

Eddie Rogers, of Baker and Rodgers, was married last week to a non-professional.

George Sofranki, of the Epstein-Sofranki booking office, is away on his vacation.

Guy Rawson returned to his home last week after ten days at Stern's Sanitarium.

Artie Nelson, a vaudeville actor, is dangerously ill with pneumonia at Bellevue Hospital.

Mr. and Mrs. Louis Wolford were presented with a daughter by the stork on August 9.

Jack Haskell, the London producer, is coming to America in September for a short visit.

Mr. and Mrs. Francis Young announced the arrival of a baby girl in Atlantic two weeks ago.

Wm. Brandt, right hand man to George Chisholm, is taking a two-week vacation in Saratoga.

Herbert Clifton was out of the bill at Keith's Washington last week, due to throat trouble.

John MacFarlane, manager of the Empire Theatre at Red Bank, N. J., is in town looking shows.

ABOUT YOU AND YOU!! AND YOU!!!

Isabelle Lewis, John Halliday, Elphagem Pinto and Joe Ruben have been engaged for "The Dancer."

Mr. and Mrs. Douglas Fleming have just finished a vacation, and will resume their vaudeville tour soon.

Joseph P. Mack is in the Post Graduate Hospital for an operation, having recently returned from France.

George Chess was forced to abandon rehearsing "Oh Something" last week, due to lack of chorus girls.

Herman Jadowlaker, the Russian tenor, has signed with the Chicago Opera Company for three seasons.

J. Warren Burrows and Leona Leslie have been engaged on a vacation at their home in Freeport, N. I.

Patrick Heavey, former treasurer of the Grand, Terre Haute, will be in advance of the St. Stephens company.

Eugenia Vandevier, a dancer, has been engaged for the production of Gluck's "Orpheus" in Oakland, Cal.

John A. Robins, formerly of the Folly Macons office, is now in business for himself in the Putnam Building.

Sylvia Hill, who recently divorced Arthur Hill, was married on August 21 to Joseph Goward Fitchell.

Charles Jetter, who has not been seen since he went to war, is now manager of the Beaux Arts, in Atlantic City.

M. G. Needham and Virgil Wood are playing on the Orpheum circuit with Billie Burke's "Tango Shoes" act.

Betty Hale, of the Ziegfeld "Follies," has signed with the K. K. K. Picture Corporation, headed by Raymond K. K.

Mrs. Burnell, of the "Current of Fun" company, is on the road to recovery after undergoing an operation in Chicago.

McIntyre and Heath are in Atlantic City collaborating on a series of new comedy scenes for "Hello Alexander."

Harry (Doc) Richards, formerly with the Coburn Minstrels, has joined the De Rue Bros. Minstrels as trap drummer.

Margaret McNulty, Elsie Douglas, and Arthur Allen are in the cast of "Fifty-Fifty," a forthcoming Selbitz production.

Sonia Serova, the dancer, is planning to establish a theatre in New York which will be devoted to dancing in all its forms.

Joe Shea, the Strand Building agent, returned last Saturday after spending three weeks at his farm in Foughkeessie.

Artie Hall has been booked to play the Keith time in the South for ten weeks. The rest of the Keith time will follow.

Phil Brown is to be in advance of "A Daughter of the Sun," eastern company, which opens at Fort Wayne, Ohio, on August 30.

Karl Cavanaugh and Ruth Tompkins, in a new act written by the former, have been routed over the Low time by Tommy Curran.

James Castle is in Chicago waiting for the eastern company of "A Daughter of the Sun" to arrive there, prior to taking to the road.

Al Hayman returned from England on the Baltic last week while in London he settled the details for the production of a new show.

Mabel Ransau, of "My Soldier Girl" is recovering from an operation performed upon her at the American Theatrical Hospital, Chicago.

Leslie Branga has fully recovered from a recent illness and has returned to his home from the American Theatrical Hospital, Chicago.

Clifford Brooks and Jack Mason will stage the musical numbers for "The Magic Fire" which Wilmer and Romberg are producing.

Jack Levy and His Symphony Girls, six people, have a new act which has been routed on the Low time for fifteen weeks by Mark Levy.

Cecilia Ayrton, who came to New York on the Baltic last week, will appear here before long, under the direction of William Faversham.

Alberta Fritche of The Fritche Comedy company, is suffering from pneumonia poisoning at the American Theatrical Hospital, Chicago.

H. D. Zarrow's Big Revue, consisting of twenty people, is owned solely by Zarrow, and managed by A. Wm. Young. Zarrow has six other acts.

Fred Allen has been booked for forty-six consecutive weeks on the Low and Pantages circuits. It opens on the Low time September 15.

Sadie Belgarde and J. Bernard Hurt have added "The Girl He Couldn't Buy," and "Fine Feather" to the repertory of the Barnard Stock Company.

Lombewka, the dancer, has been appointed at Montreal for the past two weeks, and is considering a transcontinental tour of dance matinees.

Carroll Dixon, of the "Oh Pretty Lady" company, has recovered from an operation which the underworld at the American Theatrical Hospital, Chicago.

Bobby Clark and his trick cigar have been bought outright by G. M. Anderson, from the "Peek-A-Boo" show, to be featured in "Follies of 1919."

Ed Smith, formerly of the vaudeville team of Ed and Jack Smith, has retired from the profession, and is now with Abe Feinberg, in the Putnam Building.

Faye Marbo, Regina Richards, Marie McConnaughy, Leila Leigh, Gladys Montgomery and Gladys Lamphere have been added to the cast of "The Magic Flute."

Joseph Lebowich, Oliver Morosco's Boston attorney, and who looks after Morosco's theatre business in Boston, is planning to open an office in New York.

Yellie Haas, after spending a vacation with Henry Chesterfield, her husband, at their home in Kalamazoo, has started her season's tour on the Orpheum Circuit.

Lynne Fontaine, who is to star in "Made of Moons" at the Palace, returned from her trip abroad unexpectedly last week. She is now taking a vacation out of town.

Lillian Ross, daughter of Aaron Ross, the author, is on her way to the Pacific coast with "Sons of the Desert," which she played the part of Jane since it opened.

Edmund Lowe, leading man in the screen version of "Eyes of Youth," will be seen during the coming season opposite Leatrice Joy in a new Selbitz production.

Clare C. Copeland, formerly of the Pyro Copeland, and Billy Sykes, of the Pyro

and O'Neal, have a new black-face act. Their Chicago opening takes place September 4.

Jack Mason, the musical comedy stage director, called for London Tuesday, where he will remain from three to five months under contract with Albert De Courville.

Victor Danahy has three one-act plays in production, the first of which, "Chances will be taken," will be staged by Russell Mack with James Meehan and an all star cast.

Mrs. R. F. Follows, with the Ruth Chatterton company, is at the General Hospital, Seattle, recovering from a dislocated shoulder which she received in falling from a horse.

John McCormack paid \$10,000 for a Gurnsey cow last week. The cow gave birth to a heifer two hours after arrival. An offer of \$5,000 was made for the heifer, but was declined.

Gus Edwards last week invited the chorus girls of his new musical production, "The Film Girl," and their chaperones, numbering seven, to his Mount Kisco farm for two weeks.

Hippolyte Lazare, the Spanish tenor, of the Metropolitan Opera Company, will arrive in America from South America in December, and after a concert tour will appear at the Metropolitan in March.

George A. Highland, representing J. C. Williamson, of Australia, is in New York with the rights to a new musical comedy, which he is looking for some American hits.

Jane Houston and Wallace Whitcomb, who were married in London last year, the latter well known in England as an actor, and the former, once John Drew's leading woman, arrived in New York on the Olympic last week.

Ed Ford, formerly of Ford and Truhy, after being away for three years, is back from England, and has been booked on the Pantages circuit by Joe Michaels. He will open October, and will play the entire Pantages time.

Sector Downe is going to Havana to secure property suitable for a large theatre and music hall. He will be there one month, returning for a while to Atlantic City. He will return to Havana, to remain from December to May.

Katherine Sargent, who, a few seasons ago was well known in New York, and now makes her home in Minneapolis, left New York last week after a visit of a fortnight, spent in visiting the theatre that remained open, and meeting her friends.

Malcolm Morley played the role of Korah, Prince of Israel, in Maxwell Baibler's play, "African, Sister of Moses," presented at the New York State of the University of California, under the direction of Sam Hume and Ted Shaw.

Dwight Silver, formerly with Maude Adams in "Peter Pan," "Charities" and other productions, and now connected with the publicity bureau of the Actors' Equity Association, will make his final bow on Broadway Friday, when he sails for Central America on the Algonquin to accept a position with the American Sugar Refining Company.

Published by HARRY W. TILZER

222 West 9th St. New York City

CAROLINA SUNSHINE

INSPIRED
by
NATURE

Nov
Fox-trot
By Percy

BY CAMPE

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Canada, Gre
France and

DESIRED
by the
PUBLIC

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SEATTLE
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NEW ORLEANS
115 University Place

ST. LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

LEO. F.
711 SEVENTH A
A Stone's Throw From the Palace Theatre

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Wenrich

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PITTSBURGH
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Gaiety Theatre Bldg
LOS ANGELES
636 San Fernando Bldg.

SUCCESS INSURANCE—

Do You Want Some? Any One of These Songs Is a Safe Policy.
Safety First! Insure Yourself a Successful Season With Sure-Fire Songs.

YOU DIDN'T WANT ME WHEN YOU HAD ME

(SO WHY DO YOU WANT ME NOW?)

One Mighty Punch from Start to Finish

Male, Female and Double Versions—Which for You?

KENTUCKY DREAM

The Waltz Song Classic.

The One All-Excelling Waltz Success

Everybody's Favorite

BLUES (MY NAUGHTY SWEETIE GIVES TO ME)

The Big Shoulder-Shakin', Shimmyin' Blues That Gets 'Em All!
Patter Choruses, Double Versions, Which Do You Want?

LET'S HELP THE IRISH NOW

More Genuine Appeal Than Any Irish Song Ever Written

A Furore Everywhere

WHY DO THEY CALL THEM WILD WOMEN?

A Comedy Riot?
You Tell 'Em!
Male and Female Versions
Which do you want?

SIPPING CIDER THRU A STRAW

The Laughing,
Lipsing Success
Patter Choruses
Double Versions
Which do you want?

WAIT AND SEE

A Waltz Ballad
with a "Rep"
It Goes Over!
Go Over with it!

TEARS OF LOVE

A High Class Ballad
That Has Never Fallen
Down on Anyone.
Have You a Spot for It?

HIMALYA

The Novel Oriental
Hit That's Different
From Anything You've
Met Before.

AND HERE'S A PAIR OF SOUTHERN BEAUTIES! THEY'RE GREAT!

I FOUND THE SWEETEST ROSE THAT GROWS IN DIXIELAND

By Bobby Jones and Billy Joyce, the Boys Who Write the Dixie Songs

KINKY KOO

The Best of the Log Cabin Lullabies by Sam Litch (Writer of "Oh Frenchy") and Irving Brigg.

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BIG ACTS WANTED FOR BIG HIT SONGS!

SENSATIONAL WALTZ MELODY THAT BROADWAY IS RAVING ABOUT

LYRIC BY HAROLD C. FROST

MUSIC BY F. H. KLICKMANN

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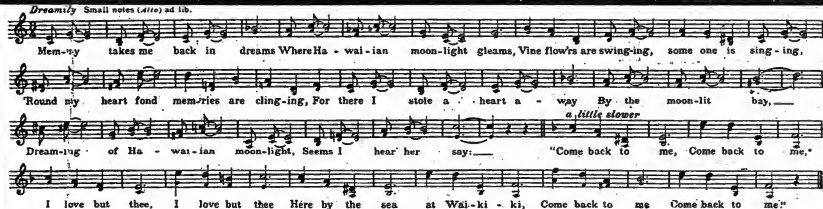
EVERY ORCHESTRA ON BROADWAY

IS PLAYING THIS REMARKABLE HIT

HAWAIIAN MOONLIGHT

SINGLES, DOUBLES, QUARTETTES, WHO CAN USE A WONDERFUL HARMONY WALTZ SONG IN THEIR ACT, CALL AND SEE US. TRY THIS MELODY AND WIRE, WRITE OR CALL.

Dreamily Small notes (*Alto*) ad lib.



Mem-ry takes me back in dreams Where Ha - wai-ian moon-light gleams, Vine flow'rs are swing-ing, some one is sing-ing.

Round my heart fond mem-ries are cling-ing, For there I stole a heart a - way By the moon-lit bay, — *a little slower*

Dream-ing of Ha - wai-ian moon-light, Seems I hear her say: — "Come back to me, Come back to me."

I love but thee, I love but thee Here by the sea at Wai-ki - ki, Come back to me Come back to me!"

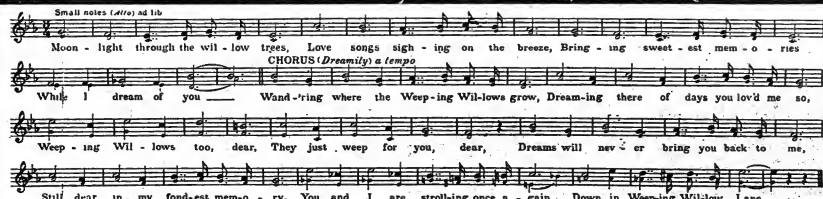
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A NEW WALTZ SONG THAT IS SWEEPING THE COUNTRY. ALL ARRANGEMENTS.

WEeping WILLOW LANE

HEAR THIS MELODY AND WE'VE GOT YOU! GREAT FOR SINGLES, DOUBLES OR QUARTETTES.

Small notes (*Alto*) ad lib.



Moon - light through the wil - low trees, Love songs sigh - ing on the breeze, Bring - ing sweet - est mem - o - ries

CHORUS (*Dreamily*) *a tempo*

While I dream of you — Wand - ring where the Weep - ing Wil - lows grow, Dream - ing there of days you lov'd me so,

Weep - ing Wil - lows too, dear, They just weep for you, dear, Dreams will nev - er bring you back to me,

Still dear in my fond - est mem - o - ry, You and I are stroll - ing once a - gain. Down in Weep - ing Wil - low Lane —

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GREAT BALLAD, AS FEATURED IN THE BIG PARAMOUNT FILM,

THE WHITE HEATHER

WORDS BY CHAS. A. SNYDER. MUSIC BY AL. L. HAASE AND J. FRED COOTS.

McKINLEY MUSIC CO.

CHICAGO, Grand Opera House Bldg.

NEW YORK, 145 W. 45th Street



NOT STRIKING FOR PAY

The Actors' Equity Association was formed six years ago, at a time when:

Actors rehearsed from 4 to 12 weeks to get, in some cases, one night's pay.

There was no limit to free rehearsals.

Extra performances were without pay.

George W. Wickersham, former Attorney-General of the United States, said of the Shubert contract: "The only thing guaranteed to the actor was the privilege of working a certain number of weeks for nothing."

Chorus girls have rehearsed twelve weeks without pay and were forced to pay as much as \$60.00 for shoes and stockings.

THE ACTORS' EQUITY ASSOCIATION has sought to correct these flagrant abuses.

It affiliated itself with the American Federation of Labor and for that reason the Producing Managers' Association now refuses to meet its representatives to bring about a settlement.

REPRESENTATIVES OF THE ACTORS' EQUITY ASSOCIATION STAND READY AND WILLING TO MEET REPRESENTATIVES OF THE PRODUCING MANAGERS' ASSOCIATION—

Any Time, Any Place, in a Spirit of Fairness

Twice Daily
at B. F. Keith's
Palace
Headlining on His
First Vaudeville
Appearance

Phenomenal Double Engagement

TED LEWIS
THE JAZZ KING

Every Evening
and Wed. & Sat.
Mats. in
"Greenwich
Village Follies"
Greenwich Village
Theatre

FORMERLY OVERHOLT & YOUNG SISTERS; JIM AND ANNA FRANCIS

JIM

TOM

FRANCIS & OVERHOLT
In "AT EASE"

A Comedy Act with Special Scenery. A Novelty in one.

Two Ex-Soldiers.

Adjutant Jack Lewis

MISS SUE OLMSTEAD

Nicknamed in the A. E. F. as "Irresistible Sue"

JAMES CLARENCE
JOHNSON and PARSON
"Jazz That's Jazz"
DIRECTION—PHIL BUSH

CHUCK **CALLAHAN BROS.** BOB
EAST—LAURENCE SCHWAB WEST—C. W. NELSON

HARRY OAKS & CO.
In the Comedy Classic, "Behind the Future"
BOOKED SOLID KEITH TIME DIRECTION—JACK LEWIS

Positively guaranteed to be the most beautiful Song published in years.

"I WANT SOMEBODY TO LOVE ME"

It is a masterpiece, taken from real life, we don't care what the next person tells you. We want you to hear it first! Ask your publisher for it, or write to

THE PETER MEDURE MUSIC HOUSE Hibbing, Minn.

This song fits any acts, it's fit for male or female; in fact, we must repeat, it is a Masterpiece.

ANNA HELD

(ESTATE OF)

By CHARLES F. HANLON, Executor.

**ALL SCENERY, THEATRICAL EFFECTS,
ELECTRICAL LIGHTING AND APPLIANCES
AND COSTUMES OF**

"FOLLOW ME"

and

"VISIONS"

Including Producing Rights and Orchestrations

Bids will be received at the office of **THOMAS H. KEOGH**

Attorney for Executor, 52 Broadway, N. Y. City

At the same time bids will be received for all or any part of her personal jewelry.

NOTE: The jewelry has never been offered for sale before.
NO BROKER HAS ANY AUTHORITY

WANTED— UNION ELECTRICIAN

Preference given to one who can play parts. A Business Representative and Experienced Repertoire People. All week stand in best eastern time. CHAS. H. ROSSKAM, Mgr., Chicago Stock Co., address for two weeks, 225 Front St., "Lakemont," Altoona, Pa.

NOW BOOKING

DRAWING POPULATION OVER 300,000

LYCEUM

PATERSON'S PERFECT THEATRE, PATERSON, N. J.

Capacity 1900. Playing only Legitimate Attractions First Three days and Popular: Price Shows the Last Three Days. For open time apply to

BILLY WATSON

WANTED FOR H. D. ZARROW'S BIG REVUE

Singing and Dancing Soubrettes; Character Woman must sing; Comedian for Light Dutch and Irish—(must sing and dance); 5 real singing and dancing Chorus Girls.

Long steady season. Show booked solid. Address P. O. Box 435, Springfield, O.

MOTHER'S CRADLE SONG

An over-night hit in a waltz song, with a wonderful lyric, and a melody that is sure a winner.

WANTING A LOVELAND

A Wonderful Song and a Great Fox Trot. Full of Real Melody and Pop.

Hawaiian Breezes—Somewhere in Hawaii

Two of the most wonderful Hawaiian songs ever composed. The most fascinating dance numbers ever heard. Big talking Mel. hits.

ORCHESTRATIONS, 25c

In sending for orchestrations or prof. copies please send programme. Orchestrations and prof. copies free on first two songs.

J. A. MacMEEKIN, Music Publisher, 233 POST STREET
San Francisco, Cal.

JOE

FLOSSIE

MORRIS AND CAMPBELL

IN

"The Avi-ate-her"

BY

JOSEPH E. BROWNING

Wardrobe by MME. KAHN

What "The N. Y. Clipper" Said of Our Performance at

B. F. KEITH'S PALACE LAST WEEK

"Morris and Campbell appeared for the first time at the Palace, and if the applause and laughter that greeted them is any criterion, they should play the house for four weeks. This team knows the wants of vaudeville patrons. Joe Morris is a comedian who does not force his comedy and is natural in everything attempted. Miss Campbell is not alone an excellent 'feeder,' but her singing voice and appearance is all that could be desired."—J. D.

AL

MYRTLE

MARDO & LORENZ

The Wop and The Girl

In Vanderville

EDDIE

ETHEL

STAFFORD & WATTS

THAT CLEVER PAIR

DIR.—MEYER B. NORTH



A REAL HIT. WHO? JOHN J. BLACK & SUE MILFORD

With **ROUND THE TOWN** Company

Not a line, song or situation changed after the opening performance. Everything remained exactly as given on the first performance.

Miss Milford, featured soubrette, stopped show with all her numbers.

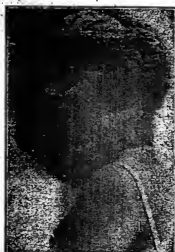
"A grand performance."—George Peck.

"A fine show."—Louis Kreig, Manager of the Gayety, Brooklyn.

"Best show we ever had."—Strouse and Franklyn.

Book and Lyrics by **JOHN J. BLACK**

THIS WEEK, MAJESTIC, WILKES-BARRE—NEXT WEEK, MAJESTIC, SCRANTON



B. F. KAHN'S
UNION SQUARE THEATRE
Wants the **BURLESQUE TALENT** FOR ALL
Best of **SEASON**
MONEY NO OBJECT FOR RIGHT PEOPLE
"The Best Is None Too Good"

We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

PRIMA DONNA
LUCILLE ROGERS
BON TONS

ERNEST MACK **VERA HENNICI**
Eccentric Singing and Dancing Comedian Singing and Dancing Soubrette
GROWN UP BABIES
See ROEHM & RICHARDS

FLORENCE DEVERE
SOUBRETTE SWEET SWEETIE GIRLS

STARS OF BURLESQUE

THIS SPACE
RESERVED BY

LEW LEDERER
KAHN'S UNION SQUARE

PRIMA DONNA **MONICA REDMOND** LIBERTY GIRLS

JUNE LeVEAY AND **GEORGE D. WIEST** WITH SPORTING WIDOWS

BARNEY GERARD PRESENTS **EVELYN CUNNINGHAM** FOLLIES OF THE DAY
Direction ROEHM and RICHARDS

TEXAS BEAUTY **RUTH ROLLING** KAHN'S UNION SQUARE

MISS JAZZ HERSELF **BETTY PALMER** 7 and 8 Encores with "GIRLS! GIRLS! GIRLS!"

SOUBRETTE **BABE DePALMER** ROSE SYDELL COMPANY

BILLY SCHULER **JOHN O. GRANT**
DOING STRAIGHT WITH JACOBS and JERMON'S BURLESQUE REVIEW PERSONAL DIRECTION—CHAMBERLAIN BROWN

SHIRLEY MALLETT **GEO. BARTLETT**
A Southern Soubrette Now in the East. Signed with Strouse and Franklyn for Next Season. WITH FACEMAKERS MANAGEMENT—HEEK, KELLY & DAMSEL

CLAIRE DEVINE **AL RAYCOB**
LEADING WOMAN WITH DIXON'S BIG REVIEW DOING STRAIGHT STROUSE and FRANKLYN'S ROUND THE TOWN

RUSH'S "CRACKERJACKS" NEEDS ONLY WORK TO MAKE IT GOOD SHOW

It is too bad that Ed Rush's "Cracker Jacks" could not have had a couple of weeks' run out of town before they opened in the big city. Had they done this, no doubt the show would have been in much better shape than it was when we caught it last Thursday night at the Star, Brooklyn.

The book is called "Knockers of 1919" and the programme states that the book, lyrics and music are by Ed. Golden and Frank (Rag) Murphy. There are three sets of scenery in the first act and six in the second.

The comedy is in the hands of Murphy, Charlie Collins and Pete Kelly. Murphy is doing the well known "bum" character that he has been doing ever since he broke into burlesque a few years ago, always wearing mild clothes of which he makes a number of changes. He is working just as hard as ever this season but still retains his smile.

Collins is doing a "rube" and works well. His makeup is good and he puts lots of energy into all he does. His wardrobe is neat and clean looking.

Kelly is doing an eccentric part, but has little spirit in the slumping scene, where he has an opportunity to show himself as a "bum."

Golden is doing "strictly" and handled the part very well. His wardrobe is neat looking and he makes a good appearance. He worked nicely with the comedians. Saul is doing his bit hard and, while not having a great deal to do he tried hard and did his best to please. The Wall is in one scene and got a laugh with the few lines he had.

Ruby Thorne is the sourette and a real corner in these parts. She is one of those lively little girls with a most delightful personality. She can dance and knows how to get a number over. She dances perfectly at home in all the domestic dresses are very pretty. She will be a success.

Fay Shirley is the prime donna. She did well with her numbers and worked nicely in the scenes with the comedians. Her wardrobe, this season, excels any we have ever seen her offer before. It is very handsome and she makes several changes.

Anna Goldie is the character woman and she did well in all she attempted. Her numbers took plenty of anores. Her costumes are pretty. Lady Berg is doing a few bits that go over. She is also seen as a character in the slumping scene. Little need be said of the first part, as it is the consideration of the second shape. There are several bits that will not omit, however. Anna Goldie offers a good singing specialty in one that was a

BURLESQUE NEWS

(Continued from page 12)

deeded hit. Her act was composed of four character songs. Hebrew, Wop, Con and Irish and she knew that they met their end. They were well received.

There is a boxing act in one that could be moved down in the next scene, which is in full stage, as the scene in one runs too long. All it would require here would be Miss Goldie's specialty. The other bits can be placed elsewhere.

One of the bright spots of the show is the comedy band bit. It has enough comedy to make them laugh and when everybody plays the instruments at the finish like regulars it sounds real well. The bit went over big. Collis was the leader and in the band were Murphy, Kelly, Brian, Golden and the Misses Goldie and Bert.

The "drunk" bit which was in one of the Columbia shows last season was well worked up by Murphy, Golden and Bert. Murphy did a good "drunk" and carried it nicely.

The slumping scene was well staged and carried out as near as possible to the way it was done with Bert Baker in the "Hon Tons" about seven years ago. Kelly was the bum who was thrown out and the car-penter was the headliner. Golden sings the slumping party to the dive. Murphy offers a dance, acrobatic dance, while Golden and Miss Berg do an Apache dance.

Anna Goldie then does a tough bit, as does Miss Thorne. The scene was well liked and was smoothly. They make a quick change to a police set with all the chorus girls changing from rough street dresses to evening gowns during a short dark scene.

Collis has costumed his girls nicely and the numbers have been pretty arranged. Murphy and Collins will get the comedy working in a short time, when the scenes and bits are in. They are sure to whip it over when they have something to do it with.

SID.

"GIRLS FROM GAETIES" COMPLETE

The roster for Zieglar and Glaszora "Girls from the Gaeties" includes John Hawley, Jack Hunt, Rowland and Marie, Belle Taylor, Lucille, Arnold and Frank Belle. The executive staff consists of Dick Zieglar, manager; Milton Glaszora, agent; Frank Bolgarly, leader; Frank Boor, carpenter, and Ed Smith, "prop."

ARLINGTON HAS A DAUGHTER

BALTIMORE, Md., Aug. 20.—There arrived at the Mercy Hospital yesterday afternoon a baby girl for Mrs. Billy Arlington, known on the stage as Eleanor Cochran. Arlington is with his show at Detroit this week.

"PEEK-A-BOO" CLOSES ON FWAY

Jean Boddy's "Peek-A-Boo" closed its two weeks' engagement at the Central last Saturday night and left for St. Louis, where it will open at its regular burlesque time next Sunday.

CASTLE GOES WITH GATTS

James W. Castle, the stage director, is with the George Gatts show, "Daughter of the Sun," in the capacity of manager.

THEY WON'T SHIMMEY

There ain't a-going to be no more shimmeing, if the convention of the American National Association of Masters of Dancing, now in session at the Hotel Astor, has its way. According to Fenton Root, its president, the dancing masters will do all in their power to "take out the present-day suggestive dancing." They will endeavor to combine with municipal politicians to get a nation-wide reform movement started to restrain people from shimmeing and dancing with their heads together.

CRAIG BACK IN BOSTON

BOSTON, Mass., Aug. 22.—John Craig has renewed his lease on the Arlington Theatre, here, and will reopen it on Labor Day with a stock company composed of local favorites including Mary Young, Charles Dalton, Rose Copelin, William H. Powell, Mark Kent and Frederick Perry. His first play will be a new one called "The World's Enemy." Aside from managing the theatre and company, Craig will also appear in the plays.

CAROLINA SUNSHINE

Published by
HARRY VON TILZER
222 West 44th St. New York City

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

CALL

ALL PEOPLE ENGAGED FOR

"GIRLS FROM THE GAETIES" COMPANY

playing the National Burlesque Circuit kindly report at the Knights of Columbus Hall, 54th Street, Near 8th Avenue, Wednesday, August 27th, 11 A. M.

WANTED—A few more Good Chorus Girls. Salary \$25.00 Per Week. Everything furnished. No half salaries. Fare to and from the opening point.

STARS OF BURLESQUE

RUBY THORNE and ANNA GOLDIE
SOUBRETTE CRACKER JACKS CHARACTERS

JACK MINNERY
DIRECTION—ARTHUR PEARSON

ROSE ENNETT
RAGTIME INGENUE ROUND THE TOWN

GEO. E. SNEY
STRAIGHT WITH MAIDS OF AMERICA

JANE MAY
SOUBRETTE MAIDS OF AMERICA

JULIA MORGAN
The Sophie Tucker of Burlesque. F. W. Gorkley's Mitchell Maiores, 1915-18. Thanks to Joe Wilson

EMILY CLARK
With Joe Oppenheimer's Broadway Belles

SAM EACHER
DOING IRISH MANAGEMENT—IKE WEBER With Chas. Robinson's Puritan Fife

PAULINE HARER
INGENUE CAMPBELL and DREW'S LIBERTY GIRLS

JERRY LAWRENCE
"Sky Scraper Lickie" LIBERTY GIRLS

JACK LaMONT
HEBREW COMEDIAN ROUND THE TOWN 1916-18

GEO. CARROLL
DOING TRAMP WITH THE JAZZ BABBIES

BABE HEALY
Some Soubrette, with Some Show—Second Season with Barry Gerard

MARGUERITE WELCH
PRIMA DONNA WITH THE VOICE See Will Rothin, Rothin and Richards, Strand Theatre Bldg., New York

PHIL COLLINS
NEW AND DUTCH OPEN FOR BURLESQUE NEXT SEASON

BABE WELLINGTON
IRRESISTIBLE BUNCH OF NERVES SOUBRETTE—NATIONAL WINTERGARDEN

ACTOR'S STRIKE STARTS ROW IN FILMS

POWERS QUILTS N. A. M. P. L.

What may develop into a big fight in the motion picture business looms up with the resignation of F. A. Powers, treasurer of the National Association of the Motion Picture Industry, who resigned after a resolution that the N. A. M. P. L. remain neutral in the actors' strike was offered and defeated.

On August 6, at a meeting of the association, at which Powers was not present, a resolution was adopted standing by the Managers' Producing Association. William Sherrill, of the Frohman Film Corporation, resigned after that resolution was passed, but Powers submitted what was actually a counter resolution. Another meeting was then held, Powers' resolution being the subject. After debating the matter was referred to another meeting, at which no action on the resolution was taken, its amounting to a defeat of the measure.

Powers, in his letter of resignation, emphatically declared his opposition to the film men's stand on the strike. He declared that he felt the attitude of the producers and exhibitors would antagonize labor throughout the land and that since the laboring class was the one from whom the industry derived most of its revenue the move was a bad one. He also argued that there was no parallel between the situation in the motion picture industry and the situation in the theatrical industry.

Powers' resignation is taken with regret by the producers. He declared, however, that he could not stand with the association in siding with the managers.

GRIFFITH REPERTORY CLOSES

The season of the D. W. Griffith repertory closed at the George M. Cohan Theatre on Sunday evening last. The final showing was "The Mother and The Law," which was shown on Sunday.

Griffith opened his season on May 13 with "Broken Blossoms," which had 137 performances. The last show of the season was 204. "The Fall of Babylon" had 41, "Hearts of the World" 213, and "The Mother and The Law" 213.

There are other productions which Griffith could not show because of the success of "Broken Blossoms." They will be shown later in the Winter season when the repertory will be reopened at another Broadway theatre.

GODFORER TAKES DALYS'

Daly's Theatre, on Broadway, south of Twenty-ninth street, after having been dark for the past two and a half years, has been leased by Milton Godforer, through Carstein and Linnell, Inc., to be turned into a motion picture house. Godforer also operates the Plaza Theatre at Madison avenue and Fifty-ninth street. Although the theatre will be altered and made into an up-to-date motion picture house, the present famous old foyer will be preserved.

PATHE GETS BLACKSTON'S OUTPUT

By a contract signed last week, Pathé will release the productions made by J. Stuart Blackton, who is to produce at least six special features during the next year and a half for the French company. Among the films already produced by Blackton is "Dawn," by Edmund H. Searles, which story will be used for Sylvia Breamer and Robert Gordon.

NEW COMPANY STARTS

The Georgette Georgia Motion Picture Company, with offices in the Gaiety Building, New York, has been incorporated, and is now at work on a picture, the title of which has not been divulged. The concern is capitalized at \$500,000, and was formed to introduce Georgette Georgia, a French-Belgian actress, to the picture public of America. The general manager is Joe Gilbert.

Madame Mureli is the authoress of the first picture, now in the making, and J. Charles Hayden is director. Thomas Bedding is general sales and publicity manager, with offices in the company's studio. The concern has taken over the Pathe studio in Jersey City. The cast of the picture will include William Miller, Edna Mason, M. Gautier, Prudence Thompson, Phillips Mureli, and Frank de Vernon.

NEW COMBINE FORMED

CHARLESTON, W. Va., Aug. 22.—A convention held here this week by the Miami Valley Exhibitors League for the purpose of uniting with the exhibitors of West Virginia, was a success, as all the exhibitors present. The league added over one hundred and fifty members to the organization and will bring Indiana into the combine next month.

It is also planned to bring Michigan into the combination. When the entire scheme of amalgamation is completed, it is said that the combined exhibitors will be the most powerful body in the country.

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A. F. Kinsler, secretary of the league, will be sent to Cleveland to meet representatives of the Ohio State Exhibitors League in order to defeat the daylight savings bill, which Congress finally passed.

LEFT \$3,000 ESTATE

It was disclosed in the Surrogate's Court last week that when Blanche Wallace, a motion picture actress, died of influenza last October, she left an estate of \$3,000. At first it was thought that she had left only \$50, but later, the additional assets were found. Annette Seelos, as she was known in private life, was the former wife of the actor who had been divorced from him. John Seelos, who survives her, is heir to the estate.

BROOKLYN STRAND READY

The Strand Theatre, Brooklyn, at Fulton street and Rockwell place, will open on August 31. The Brooklyn Strand will be operated by the same company that runs the Strand, Manhattan. The latest Goldwyn production, with Geraldine Farrar, "The World and Its Women," in which Lou Allaghen will also appear, will be the feature.

In addition, the program will include Travel Stories, Education Stories, Topical Revue, Topicality, and other new comedy.

FOX GETS FOUR HOUSES

DENVER, Aug. 22.—Brown and Megahan have transferred four theatres in this city to the William Fox circuit in a deal said to involve \$1,000,000. They are the Rivoli, Strand, Isis and Palace. John Zantz, of the Fox circuit, who was the owner and closed the deal. The present employees of the houses will be kept intact, but two superintendents will be brought from the East.

LEASE FRISCO HOUSE

SAN FRANCISCO, Aug. 25.—Kahn and Greenfield have added the Grand Theatre, on Broadway, to their circuit. They now control the New Mission, Fillmore, Santa Cruz and Progress theatres.

SKX COMPANIES MERGE INTO ONE

FRANK HALL PUTS DEAL OVER

The Independent Sales Corporation, Hobart Henley Productions, Charles Miller Company, Film Finance, Film Clearing House, and S. L. Rothapfel Unit, have all been merged into one company, to be known as the Hallmark company. Frank Hall, who, hitherto, represented all of these companies, announced the merger last week and named the following as the directors of the new company: Colonel Jacob Ruppert, half owner of the New York American League Baseball Club; Colonel Howard S. Jordan; Frederick E. Grant, Aabel T. Fitch and Frank Hall.

The new company has been capitalized at \$2,000,000, and has behind it men of wealth and power. It is planned by the new organization to issue one production each week from September 1, when "The Trail of the Octopus," featuring Ben Wilson, will be put on the market. Several pictures made by Charles Miller and Hobart Henley will also be let out and the organization has other productions also ready for general release.

The concentration of these organizations, which have been represented by Frank Hall, is a big thing. The merging of the new organization will also greatly simplify the matters of distribution and production. Hall has hitherto confronted the various organizations which will now operate under the Hallmark banner.

WORLD MAKES CHANGES

During the last week several changes have been made at the Fort Lee studio of the World Film Corporation. Priestly Morrison succeeded Robert McIntyre as assistant director. He will also be assistant studio director, assisting William Fletcher. Fletcher was promoted from the position of purchasing agent.

GOLDWYN GETS WOODS' PLAYS

"The House of Deceit," in which Florence Reed played the title role, was produced under the direction of A. H. Woods, who is producing a new play, "The House of Deceit," at the Broadway Theatre. The play will also produce another of the Woods' Broadway attractions in the form of a motion picture. Both plays are intended for Pauline Frederick.

FILM PERFORMERS IN CRASH

LOS ANGELES, Aug. 23.—There were a number of motion picture actors and actresses, as well as others, injured here yesterday when a Van Ness electric car and sightseeing bus crashed into each other. Twenty-six persons were hurt, many of them being women.

TO MAKE FILM IN AUSTRALIA

Effective Oct. 1, 1919, the British motion picture industry will have a new base of operations in Australia. The British motion picture industry will have a new base of operations in Australia. The British motion picture industry will have a new base of operations in Australia.

PURCHASE McGRATH STORIES

Lynn Card has purchased the film rights to a story by Harold McGrath for the Wistarine Productions Company. "The Story of Lonesome Cove," by Samuel Hopkins Adams, has also been acquired by the Wistarine.

EUREKA HOUSE BARN

CORNWALL, N. Y.

WEEK OF AUGUST 20

The audience didn't really begin patrolling in large numbers this temple of chicken until the middle of the week. However, mosquitoes, bussets and other winged creatures capable of making their capabilities arrived earlier in the week, seemingly from all over the world. The Eureka House, and just stayed and stayed around for performances as the week passed. It really was wonderful for the winged ones.

Performances were given both each day. And when it is considered that the performers had scarcely rehearsed, except that of a lifetime, it is remarkable how smoothly each performance went off. Then, too, the state of mind of the performers must be taken into consideration. Some of them came here to find sweethearts, others to lose sweethearts, and a few to be swindled. These latter being girls, found it difficult to distinguish the difference from the hooligans. For up in this part of the country the single men select the married men and the married men select the single men and the married men select the single men and the married men select the single men.

The orchestra consisted of five men from West Point—fighting men, all of them, and each a better fighting man than he is a musician. Each had seen active service at the front—some of various battles in the vicinity and elsewhere. A few of them played as though they were injured rather than as if they knew how.

One of the daughters of a furrier on West 27th street, New York, who forgot to put on a coat and tie, was seen in a line of 27th street in profile his business had earned a good deal of money. His father, who had been a furrier, had been a furrier. His father, who had been a furrier, had been a furrier.

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Lyrics by
J. Will Callahan

Musical by
Lee S. Roberts

Andante moderato

Piano

Slowly and dreamily

Miss - is-sip-pi moon - light - fall - ing on the stream, around the bend I

Hear a stream-bent whistle blow - In the silent June night all alone I dream.

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